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RENAISSANCE VISTAS

By Maude Fiero Barnes

WILLIAM FARQUHAR PAYSON
NEW YORK

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INTRODUCTION

MAUDE FIERO BARNES, *in the stirring second decade of our century, delivered at Oaksmere School in Mamaroneck, New York, a series of remarkable lectures. Selections from these lectures and other papers are here presented.*

The author was born on the morning of the twenty-sixth of January, 1871, at Saugerties-on-Hudson. The daughter of J. Newton Fiero, an eminent jurist of the State, married to William Barnes, a deep thinker and a leader of men, she lived and moved and had her being for many years in a world wholly devoted to the whys and wherefores of human action. By nature a humanist, and a perfectionist, with an exceptional feeling for the fitness of things, she was impelled at all times to promote and conserve beauty in her person and in her environment.

She is at once a stylist, a profound analyst, an historian, a raconteuse and a romanticist. The many faceted sides of her intellect are evidenced in its versatility. She turns easily from the didactic style used in her exposition of the Theory of Art to the

extremely modernistic in succeeding chapters where, by a stroke of the pen, she flashes pictures vivid and vital.

With a fine historic sense she shows a fidelity to detail concurrent with a causal insight that unfolds the past in simple terms. No vagueness clouds her pictures nor does a critical attitude distort facts. What has occurred is dignified by the very fact of its existence, and is judged not by the conventions of other periods nor by those of our own time.

Here you read not merely a description of the court and the courtiers of Lorenzo; you are a part of it and one of them, and this realization remains with you. You read not merely about the paintings of Botticelli; you are a Botticelli and you paint his pictures with him. You read not merely of the woman of the Renaissance; you are, if a woman, translated into her. You read not merely about the forces which motivate great masses; you are yourself an active element of these movements.

In the brief tabular sections is material to fill several volumes. By another pen, it would be a matter of dull statistics; here it is televistic and anecdotal, the while a complete record.

It is fitting that this book should have as its closing chapter, that on Transitions, with its clear

exposition of antecedents and consequents. The turbulent, ever changing flux of that period is typical of Maude Fiero Barnes' feeling about life, its gripping interest, its continuity, its endlessness.

The volume is in fact a whole library on Italian art and on historic periods not only for the general reader, but for the student, a gallery of pictures not only for the connoisseur, but for the artist. It is a book of life.

WINIFRED EDGERTON MERRILL

RENAISSANCE VISTAS

THE THEORY OF ART

IT IS a natural quality of civilized human beings to feel the beauty of an idea or an ideal. Beautiful ideas and ideals have raised us above the savage and made us what we are. Ideas are spiritual things, intangible, without a material form. To be truly of service or value to the world or to the person who conceives them they must be put into form or incarnated, so that they may be seen or heard. If they are ideals of love, honour, religion, they must be lived; if an idea or an ideal does not find some external or outward expression, it is only an emotion.

The working out of an ideal, whether in art or in life, is a difficult thing. The artist who has a beautiful idea must labour to learn how best to express it in the material of stone, paint, words or sounds. The human being who has a beautiful ideal such as love, service, self-sacrifice, strength, endurance, courage must work with the material of his own being, with his will, brains, body, with all the faculties of his nature; he must work hard and strenuously to make his ideal a fact. But while an

idea may be beautiful in itself, it is not beautiful when badly expressed. The most lofty, the most aspiring, the most elevating idea when badly expressed loses all beauty. A drama founded upon a beautiful idea may be so badly constructed as to be absurd; a statue or picture may have a fine idea as its basis and yet be an unpleasant object. It is the working out of the idea, the technical means, the drawing, colour, composition which convey the beauty of an idea to you. In art then we cannot say that beauty depends upon the idea or subject of a work.

The artist is obliged to choose just one moment for the expression of his idea. He cannot give us what went before, or what comes after. The moment that he chooses is fixed in marble or paint for all time.

What moment is best calculated to arouse the imagination? The moment just before or just after action, never the moment at which action takes place.

It is necessary in studying the history of art to learn the names and dates of artists, the conditions under which they worked, to become familiar with their styles and methods and to be able to distinguish one school of art from another. These are

the primary teachings of art. They are necessary as spelling, reading and writing are necessary as a foundation upon which to build.

We may learn all these things and yet approach no nearer to an understanding and appreciation of beauty, which is our real aim. To see and feel beauty, our wills, our intellects and our imaginations must be aroused.

How does art arouse the imagination? Poetry and prose arouse the imagination by words; music arouses it by sounds; pictures and statues arouse the imagination through the eye by means of form, colour, expression. The arousing of the imagination gives intuitive knowledge, knowledge which has not been taught to you or learned by you. Look at a beautiful face in nature or in art, a face full of expressive emotion. How much deeper is the insight gained into the real character of a human being by one glance than by all the words which may be used to explain it to you. This intuitive knowledge art can give you if you will open your souls to receive it.

How does art arouse the intellect and the will? There are two theories held by lovers of art. The first is that the subject of a picture should have nothing to do with the appreciation of it, or with its appeal to you. For instance, if I show you a fine

painting of the Catskills or the Rocky Mountains, the subject itself should not affect your feeling for the beauty of the picture. It should appeal to you without regard for any sentiment or remembrance that you may have for the Catskills or the Rocky Mountains. Or, if I show you a picture of the Madonna or of the Empress Josephine, the subject should not be the important point in your mind; the picture should appeal to you regardless of any sentiment or association you may have with the Madonna or the Empress. In other words, this theory of art cuts out all literary, intellectual or sentimental appreciation and bases its appeal to you on what are called your motor impulses.

Does the picture enhance your vitality? Does it stimulate your sense of touch, does it make you draw a long breath, cause you to throw back your shoulders, stand erect and take a new lease of life? Does it arouse your will?

A magnificent tree in nature compels your admiration. Why? Because its straight upward direction stimulates your physical being. If the tree grows obliquely, it loses its stimulating effect; if it is cut down, it becomes a positively melancholy influence. In the same way the theory of art I am explaining to you insists that the value of a picture

is in its life-enhancing quality. Therefore the subject in itself should have little to do with the appreciation of art. The treatment that the artist gives the subject is the great point. Has he communicated a thrill of life to you by his picture, through its colour, its form, its composition, its light and shade or has he failed to do so? Does he leave you unmoved?

This theory of art brings the appreciation of music and painting or sculpture in close touch. You may know nothing about a musical composition, neither its name, nor its author, nor what it is intended to convey, but it moves you, thrills you, communicates life to you or leaves you cold and unmoved, and on this basis you judge it. It goes straight to your nerve centres and stimulates them. It leaves your intellect, your word knowledge out of account.

The second theory of art advances the idea that the subject itself is of the utmost importance in the appeal a picture makes to you. And for many educated, intellectual people this is a natural way to judge a picture.

You have certain associations with the Madonna and Child; they stand in your mind for a beautiful idea and a beautiful ideal. Wrapped up in that idea are all your family affections and sentiments, all

your reverence for motherhood and your love of children; your ideas of purity and innocence find satisfaction in looking at a picture of the Madonna. In other words, the Madonna and Child stand for an idea which you cherish. The more closely the artist has approached your own personal idea the more deeply the picture appeals to you. Or, to take a portrait of the Empress Josephine, you may have read her life, become familiar with her joys and sorrows; you may sympathize with her or condemn her and you will look at her portrait in a literary and sentimental way; it will arouse thoughts of her personality; your demand will be that it shall fulfil your idea gained from reading of Josephine. Whether it is a life-communicating picture will not enter into your consciousness. In looking at a landscape you will be more deeply moved by a familiar scene than by one with which you have no associations.

Which of these theories do you find most congenial to your own way of looking at pictures?

Taking the first theory, is it possible to divest yourself of all preconceived ideas and sentiments and permit the transmission of life straight to your nerve centres? Can you find a picture fine without regard to the subject, judging it solely on whether

it does or does not give you a larger sense of life?

Or, do you find that your judgments depend almost entirely upon your knowledge of the subject and the sentiments it arouses in you?

Or, do you come to the conclusion that to have the largest appreciation of art, both points of view are necessary?

If so, strive to open your mind to leave a wide channel through your sentiments so that the life-giving elements of a work of art reach your nerve centres without obstruction. On the other hand, you must understand the subject of art; what the artist intended to represent and whether he succeeded in doing what he attempted.

Art belongs to no time and no country. Like truth it is universal and commands our lealty.

RENAISSANCE

THE term Renaissance, or rebirth of learning, is applied to the centuries from 1250 to 1492. The dates are purely arbitrary.

The last half of the 13th Century and the 14th Century are called Early Renaissance: 1250-1400.

The 15th Century is called the full Renaissance or High Renaissance: 1400-1500.

The 16th Century is called the Decline: 1500-1600.

In Italian the years from 1300 to 1400 are called Tre Cento; from 1400 to 1500, Quattro Cento; from 1500 to 1600, Cinque Cento.

The Middle Ages are the centuries preceding the Renaissance, from 800 to 1250. The Dark Ages are the ages preceding the Middle Ages, from 476, the Fall of Rome, to 800, the time of Charlemagne.

The attitude of the Middle Ages toward classic learning was without scientific or historic quality. "Classic" relates to the culture of Greece and Rome. The attitude of the Renaissance toward classic culture was scientific.

The Causes of the Renaissance

1. The Crusades.
2. The discovery and study of classic manuscripts.
3. The discovery of antique statues.
4. The invention of printing.

The Crusades, 1096-1270, brought men into closer contact with the remains of Greek culture at Constantinople or Byzantium. Greek teachers came to Italy. Greek painters, painting in the Byzantine style, came to Italy. Mosaic work since 640 had been influenced by the Byzantines.

The Italians began to collect manuscripts about 1400 and founded libraries to contain them. The scholars studied Plato and Aristotle. They knew Greek and Latin, Arabic and Chaldean. Academies for study were founded. An interest in science resulted in the establishment of botanical and zoölogical gardens. Great princes kept menageries and spent fortunes upon the cultivation of flowers. They also collected oriental rugs, stuffs, tapestries, vases, statues. The love of beauty became a part of their lives. They took an aesthetic interest in animals and plants, as well as in the works of the artists. The great scholars of the day were called Humanists. These men changed their Italian names to Roman

names, affected everything classic and antique, spoke Latin instead of Italian, modeled their conversation, their attitude toward life and their literary efforts upon antique culture. They are called universally talented men. Alberti is an example of the versatility of the early Renaissance; Leonardo of the late Renaissance.

The discovery of antique sarcophagi led to their imitation by early Italian sculptors. Niccola Pisano's pulpits are classic in tone.

The invention of printing gave the scholars an opportunity for studying, translating, editing, and explaining the works of the Greek and Roman philosophers and historians and scientists. Printing became a fine art. The press of Aldo at Venice, was called the Aldine Press.

In the Courts of the Renaissance all the great princes, the Medici at Florence, the Popes at Rome, the Sforza at Milan, the Doges at Venice, and Genoa, together with countless smaller courts (each city had its reigning family), kept scholars, musicians, artists, astrologers, philosophers, scientists and poets about them. These princes were great patrons of art and learning. They lived in the midst of magnificence, without restraint. The artistic feeling of the time showed in dress, in furniture, in

jewelry, in everything with which they came in contact. Culture was a real thing. Pageants, spectacles were given by these princes; ballets, pantomimes, allegories, mystery plays, religious processions were given on a scale of superb magnificence. Artists were the stage managers.

The Scholars or Humanists were treated with the highest honours. The names of some of the greatest Humanists of the Renaissance are Petrarch, poet, 1304-1374; Columbus, 1451-1506; Marco Polo, traveler, 1254-1324; Boccaccio, novelist, 1313-1375; Leonardo Bruni, 1369-1444; Angelo Poliziano, 1454-1494; Palla Strozzi, 1372-1462.

These men traveled, collected manuscripts, wrote, translated, taught, lectured, and lived at the courts surrounded by an admiring school of followers. They were all conceited and extreme individualists. They studied the pagan religions and lost faith in the Christian religion. They quarreled with the Church and the monks because the Church believed that the study of antiquity was antagonistic to the Christian religion. They retained a nominal devotion to the Church but combined it with perfect freedom of thought. No scholar was satisfied until he had expressed himself fully and perfectly. Individualism was a vital force and the moving power

of the Renaissance. Self-development, self-expression, self-knowledge were the ideals of the Humanists.

In the Middle Ages, man had taken everything for granted, had accepted everything as a fixed fact, had not studied himself or his surroundings. In the Renaissance, men were concerned with themselves, their own emotions and psychology. They analyzed themselves and the world. They refused to accept anything unless it could be proved. This spirit of inquiry led to the discovery of America as well as to a reawakening in every branch of learning. Modern activity had its beginning in the Renaissance.

RENAISSANCE SCULPTURE

RENAISSANCE sculpture differs from classic sculpture in three ways:

1. Realism vs. Idealism;

2. Renaissance sculpture lays stress on spiritual experience, mind. It aims to represent through body and face the state of the mind and soul. Classic sculpture lays stress on beauty of body;

3. Renaissance sculpture invariably selects an individual. (Verocchio's David.) Classic sculpture generalizes and portrays a type.

We find these three classic tendencies in the Pisani, the earliest sculptors, who studied and imitated Roman statues. By the time of Donatello, the classic tendencies are less apparent. While Niccola Pisano, (1206-1278), was the earliest Renaissance sculptor, he was closer to the Greek and Roman spirit than the later sculptors.

THE PISANI

Niccola Pisano, born at Apulia, was the founder of the Italian School of sculpture. His study of antique

Roman sarcophagi formed his style. His masterpiece is a six-sided pulpit in the Baptistery at Pisa; the body is supported by six Corinthian columns. Between the reliefs on the body of the pulpit are small columns. The columns which support the arches rest on lions. The subjects are from the life of Christ. The figure of the high priest seems copied from the Roman Sarcophagus in the Campo Santo at Pisa—broad, majestic, well-balanced figures. Niccola went to classic models for his inspiration and gives us normal figures and natural attitudes although the figures are cold and monumental in style. In the pulpit in the Siena Cathedral Niccola was helped by his son, Giovanni. This pulpit is richer in decoration, but has less strength and dignity than the one at Pisa. Niccola was Romanesque rather than Renaissance.

Giovanni Pisano, 1250-1330, the son of Niccola, was thoroughly Renaissance. He created slender, dramatic figures in contrast to the heavy, calm and classic style of his father. His first work was in assisting Niccola on the Siena pulpit. He made his heads character studies. He went to nature for his inspiration and gives us realistic figures and dramatic action. His influence upon Italian sculpture was greater than that of his father.

Andrea Pisano, 1270-1348, is the third great artist of the Pisan School. His greatest work is the bronze door of the Baptistery at Florence. He shows the influence of Giotto and his compositions are dignified and severe. He worked with Giotto on the base of Giotto's Tower at Florence. From Giotto, Andrea Pisano learned to represent the most significant facts and qualities and leave out insignificant details. His work is clear, simple, restrained and quiet. He also learned to represent the capacity for action, as well as action itself. (See the figures in the Beheading of John the Baptist.) His figures stand on their feet. The executioner in the above has the lifting movement which communicates force to the beholder. He greatly influenced Italian art.

Orcagna, 1308, the fourth of the Pisan School, worked entirely at Florence. He studied in the goldsmith shop of Andrea Pisano while the latter was working on the Baptistery doors. He introduced a more generous and flowing line, gave more sentiment to his figures, but remains simple and sincere. In his grace of line he foreshadows Ghiberti. His masterpiece is the Shrine in the Church of Or San Michele at Florence, the most beautiful Gothic work in Italy, (1359). He was a painter and mosaic worker as well as sculptor.

The Great Triad

The Last Quarter of the 14th Century.

Jacopo della Quercia, 1374-1438

Jacopo della Quercia was born at Siena. His father was an insignificant painter. Jacopo was interested in Pisano's pulpit in the Cathedral at Siena. The classic style, the use of figures without pretty accessories, the robust, massive forms of Jacopo show the strong influence of Niccola Pisano. (See his Adoration of the Magi.) In 1402, he competed with Ghiberti and Brunelleschi for the Baptistery doors at Florence. Ghiberti won. This date marks the beginning of Renaissance sculpture.

Jacopo's masterpiece is the Tomb of Ilaria del Carreto at Lucca. The Putti with garlands on this tomb were first used by Jacopo, and are the earliest nudes in Renaissance art. This is considered the finest tomb in existence. The beauty of the repose of death has never been more sublimely represented. The Fonte Gaia or Fountain at Siena was done in 1419. The townsfolk were so delighted with it that they made the artist magistrate. It shows broad magnificent sweep of drapery and undulating line. The Font for the Baptistery at Siena shows a bronze relief of John the Baptist. Jacopo now throws the

drapery around the body in complicated folds, catching it with the hand and tossing it over the shoulder, expressive of vigour and passion and a departure from the straight folds of Pisano.

The porch of the Church of San Petronio at Bologna is one of his greatest works. (See Madonna in Lunette scenes from Genesis, and note backward bend of body in Adam and Eve.) Jacopo is the precursor of Michelangelo, and the latter studied the porch at San Petronio. Jacopo copied an ancient statue of Hercules for Adam. Jacopo's nature was highly emotional but he has too much aesthetic sense to violate beauty by expressing agony. He shows the stress of emotion in his draperies but not in actual distortion of the body as Michelangelo does.

Ghiberti

Ghiberti, 1378-1455, born at Florence. Ghiberti was a painter by temperament and he treats the body pictorially. His works are really pictures in bronze. In 1402, at twenty-three years of age, he competed with Jacopo della Quercia and Brunelleschi for the Baptistery doors. Brunelleschi withdrew in pique because so young a man was permitted to compete with him. Ghiberti won the

competition by sheer superiority of design. Ghiberti's designs show classic beauty, undulating line, exquisite grace. Brunelleschi's designs show realism and violent movement. (Compare the two panels of the Sacrifice of Abraham. The "selected moment" is different in each.) Ghiberti's work, graceful and beautiful as it is, has too many accessories, too complicated a story for bronze, and too many figures which have no relation to the subject.

The Baptistery at Florence has three bronze doors, one by Andrea Pisano, (*c.*1300), and two by Ghiberti, (*c.*1400). Upon the first, Ghiberti was engaged for twenty years and helped by many artists, Uccello and Donatello among others. This door consists of twenty-eight compartments and follows the plan of Andrea's door.

Ghiberti's distinguishing characteristics are grace of pose and line. (This cult of line came from Siena.) He first became aware of the beauty and grace of the nude feminine form. Brunelleschi was interested in the anatomy of the nude, Ghiberti in the beauty of the nude. (See the Creation of Eve.) He fails in majesty and nobility of sentiment. (See the Baptism of Christ and Transfiguration.) He used three planes of perspective: the first almost in the round, the second slightly less high, and the third a bas-

relief. He and Uccello were devoted to the study of perspective. Ghiberti's first door was simple compared to the elaboration and overcrowding of the second door.

The second door is divided into ten large compartments and several different incidents are represented in the same panel. (See the Life of Jacob.) This is a medieval characteristic. While Ghiberti's first door shows simple backgrounds, the second shows landscapes, foliage, animals, flowers, rocks. He tries to give the impression of figures emerging from the background. (See the Queen of Sheba and Solomon for deep perspective and architectural background.) It is the use of several planes of perspective which makes it possible without confusion to introduce various incidents in one panel. It is a question whether stone or bronze is a desirable medium for pictorial effects. Borders of actual vegetation instead of conventional designs were used by many sculptors and painters after Ghiberti. (Della Robbia, Crivelli, etc.)

Ghiberti did the St. John the Baptist for the Church of Or San Michele in Florence. It shows bad drapery and lacks majesty. The St. Stephen is better, but Ghiberti did not handle large figures well. The Reliquary of San Zenobia is a wonderful

example of perspective in bronze. Ghiberti did goldsmith's work for Pope Martin V., designed stained-glass windows, wrote commentaries on art, largely biographical, and also helped with the dome of the Florence Cathedral.

Donatello, 1386-1466

Donatello was born at Florence. He began his artistic career as a goldsmith and in 1402 made a journey to Rome with Brunelleschi. There he drank inspiration from the classic remains, and there carved a crucifix. Brunelleschi criticized it as too brutal, too much like the body of an athlete. Brunelleschi himself carved a conventional crucifix, an emaciated Christ in the medieval style and strove to render the thought that animates the body.

In 1405, as has been said, Donatello aided Ghiberti on the first door. In 1406, he did reliefs for a door at Mandorlo which are suggestive of Ghiberti's. In 1408, he did the David of the Duomo; in 1415, the St. John and in 1416, the St. George of Or San Michele.

Donatello was a pathfinder in realism. He was not afraid to represent ugly characteristics. (See Prophet, portrait of Poggio, on Duomo.) His St. John and David are thoroughly realistic. But

Donatello's passion for realism was tempered by a marvelous sense of beauty. Only in his youth and in his old age does his realism become over-emphasized. His works are all individualized, without affectation, strong, simple, noble and full of dramatic power.

The Annunciation, Santa Croce, Florence, shows perfect balance between naturalism and aesthetic feeling. In the bronze David, done for Cosimo dei Medici, he breaks with tradition and makes the David nude.

In Donatello's second period he worked at Rome, (1432), but Cosimo sent for him to come back to Florence and set him to work at an outdoor pulpit at Prato until 1436. Child forms, Putti, dancing and singing are the principal decorative motives. This is far removed from the medieval idea, a frolic of nude children used as an ecclesiastical adornment. (In the Singing Gallery, Duomo, Florence, study the violently agitated forms of the Putti, Cosmati work, mosaic on marble columns, dividing the frieze.)

In the Sacristy of San Lorenzo, Donatello did a San Lorenzo in terra cotta for Cosimo, and in the vaulting, eight medallions from the life of John the Baptist.

In the third period of his life, Donatello was

summoned to Padua to decorate the Church of San Antonio. His presence and work there were a determining influence in all the Northern art. In 1453, Donatello did the magnificent equestrian statue of Erasmo dei Narni, called Gattamelata or "The Sly." It was the first bronze equestrian statue since Roman days and its beauty and strength raise it far above any Roman art. (Uccello's painting of the Condottiered Sir John Hawkwood in the Duomo, Florence, and Castagno's equestrian portrait in the same church had been studied by Donatello.) Gattamelata stands on the Central Square of Padua. Donatello made a wooden model of the horse which is still in the town hall.

There are only a few statues of the Virgin by Donatello. He preferred the vigour of the masculine form to the grace of the feminine form.

In Donatello's fourth period he traveled to Venice, Mantua, Ferrara, and finally settled at Florence where he did the Magdalen and St. John, both showing an excess of realism. The Judith of the Loggia dei Lanzi and the bronze pulpits in San Lorenzo were done at this time. As Donatello grows older he increases the rapid movement of his subjects. He died December 13, 1466, and was buried

in San Lorenzo near Cosimo dei Medici, his friend and patron.

Donatello was the standard bearer of the Renaissance, showing his contemporaries the way. He is a typical Christian sculptor in his stress upon mind, spiritual state. He was guided by an unerring sense of beauty, the most chaste the world has ever seen; all mere prettiness was purged away. Beauty, simplicity, strength and wholesomeness are his high qualities. One might say that Della Quercia was distinguished for vigour, Ghiberti for grace, but that Donatello reached perfection through the blending of qualities.

The Della Robbia

Luca della Robbia, 1400-1482, introduced the glazing of terra cotta with brilliantly coloured enamel. This fashion became popular with the Italians at once. They were and are naturally fond of colour. Their churches like their houses were dark and somewhat gloomy and the brilliant colour of the della Robbia medallions and statues appealed to the ordinary man rather than to the connoisseur. With the della Robbia the artistic profession was a matter of business; they turned out innumerable works; terra cotta was cheaper than marble; so that

every village church might purchase a medallion or statue. Luca used a peasant type for his Madonna and gave her the robust vigour of the bourgeois. His first work was the Singing Gallery in the Duomo, a companion piece to Donatello's. He represents the 120th Psalm, "Praise him on the trumpet." There is no such frenzy of passion as Donatello shows; the balance and symmetry are simple and obvious. Luca was influenced by Donatello in drapery and movement, but is heavy and awkward compared with the master. He uses no background and has no dramatic instinct. (See Resurrection and Ascension.) Luca's figures are white with hair gilded; backgrounds blue and brilliant borders of fruit and flowers. His method of glazing terra cotta is lost. In addition to numerous Madonnas, which he treated in two ways, humanly and in the hieratic style, he made medallions and coats of arms for Florentine guilds. The Merchants' arms in Or San Michele contain lemons, beans, quinces, figs, poppies, pears, grapes.

Luca died in 1482. He did much to popularize art throughout Italy. He was easily understood by the unlearned and uncultivated, and his simple, wholesome, honest work was illumined by an acute artistic sense.

Andrea, born in 1435, nephew and adopted son of

Luca, worked in the latter's bottega or workshop. He did the medallions for the Ospidale degli Innocenti. They are winsome and thoughtful. Andrea has more sentiment and less sturdiness than Luca. His Madonnas are wistful and melancholy. He has a more gloomy attitude toward religion. In Luca's Madonnas, while there is stress on the material relation, there is still much majesty and nobility; in Andrea's Madonnas, notice the timidity and bashfulness of the child, the curve of its body, its earthly charm. Andrea also uses more elaborate backgrounds, introduces clouds and angels and tries to show the Virgin in Heaven. He also uses halos. Andrea's religion is ecstatic and mystical. He shows, like Botticelli, the influence of Neo-Platonism. Luca's religion was a more practical everyday affair. In Andrea's later work his drapery becomes complicated. He repeats the same subject so often that he uses stamps and moulds and stops doing fine, original work.

Andrea never worked in marble and lacks the sculpturesque idea. He begins to give us a natural, realistic figure, and primitive charm begins to disappear. The Visitation cast in the Boston Museum, glazed terra cotta, white, looks like marble.

Bernardo Rossellino, 1409-1464

Bernardo, one of five brothers, was employed on many works in Rome by Pope Nicholas V., who wished to make the Vatican a huge, papal city with its own theatre and guest houses. Bernardo was also the chief builder of Pienza, the town built by Pius II. to perpetuate his fame. As a sculptor his best known works are tombs. (See The Tomb of Bruni in Santa Croce, Florence.) The style of Bernardo's tombs was a rectangular recess flanked by fluted Corinthian columns and capped by a round arch. Three panels were inset behind the sarcophagus. The head of the effigy is only slightly turned.

Desiderio da Settignano, 1428-1464

He was a pupil of Donatello. As a tomb sculptor he was popular. He lightened the background by using four light panels. (Compare Marsuppini's tomb with Bruni's.) Putti were used at the corners giving a gay and merry touch somewhat out of keeping with the subject. The whole body of the effigy is turned toward the spectator. Low shadowy reliefs of the Madonna and Child were used in lunettes. Desiderio introduces Putti and arabesques wherever possible.

Desiderio is par excellence the sculptor of childhood. He is not interested in children for their rapid, rhythmic movement as is Donatello, nor for their delicacy of form. His series of portrait busts of children represent the most aristocratic children of Florence under the guise of St. John and the Christ Child. The St. John usually ascribed to Donatello was probably done by Desiderio. The alabaster quality of the skin is notable.

His portrait busts of Florentine women are gracious and radiant. Desiderio's temperament was light and sweet and he dwells upon the pleasant smiling side of life. Raphael's father, Santi, describes him as "Desiderio, so sweet and fair." He died at thirty-six years of age.

Mino da Fiesole

Mino da Fiesole, Desiderio's pupil, lacks Desiderio's technical skill, is stiff and unnatural in the rendition of drapery, and ignorant of anatomy. Desiderio was never realistic but he had been trained in Donatello's workshop, while Mino's work lacked tactile value, the indispensable quality in sculpture. Mino's forms are like paper dolls, badly drawn. Ingenuous sweetness is his only charm. He was popular in Rome between 1473 and 1480 and did a

series of cardinals' tombs in Santa Maria del Popolo.

Where Desiderio is delicate, Mino is dainty. The defects of masters are always exaggerated in pupils and had sculpture continued to degenerate into mere sweetness, gentleness and sentimentality, the art would have lost beauty and significance. Fortunately the Realistic School, represented by the Pollaiuoli and Verocchio, counteracted this tendency and brought scientific methods to bear upon sculpture.

Antonio Rossellino, 1427-1478

Antonio Rossellino, one of the five brothers. His best works are tombs. (See Tomb of Cardinal, San Miniato.) The recess is deepened, the architectural frame omitted and carved curtains are added. He introduced the double frame surrounding the Madonna, the outer one of foliage, the inner of heads of Putti. Antonio tended toward ample forms and abandoned the delicate, emaciated type of Desiderio. The St. Sebastian of Antonio is probably the most ideally beautiful nude before Michelangelo.

All these sculptors except the great Triad are secondary or minor artists.

THE DRAMA OF THE RENAISSANCE

THE great princes of the day called to their aid the most famous artists to act as stage managers and scene painters for mystery plays, religious processions, pantomimes, triumphs or pageants, secular drama.

The central square of the town (Piazza della Signoria in Florence an example), was arranged to represent Heaven in the mystery plays. The Assumption of the Virgin was a favourite. Children were much used to represent angels and were suspended by wires from roofs and windows. The mechanical appliances were as elaborate and intricate as they are today.

In the religious processions such as Corpus Christi, bishops and cardinals decorated the route with magnificent tapestries. Each cardinal erected a booth to contain effigies of Christ, the Virgin, and Saints. A man fastened to a cross was carried from church to church. The Pope visited and admired each booth.

Pantomimes were given in honour of the marriage of princesses. At the marriage of Leonora of Aragon, a ballet issued from a golden bull.

Trionfos or triumphs were celebrated in honour of the popes or the princes. Florence gave a superb Trionfo at the election of Leo X. to the papacy. These representations were allegorical; virtues were personified as triumphing over vices; cars or floats in the Roman style carried men and women representing Caesar, Cleopatra, Augustus, etc. The artists of the day were greatly influenced by these pageants. (See Botticelli's Triumph of Chastity, Benozzo Gozzoli's pageant pictures.)

Secular drama was frequently represented. Five Plautus comedies were given in 1500, the Duke of Ferrara furnishing the 110 costumes and the scenery.

It is apparent that the Italian princes were patrons of science, literature, drama, art and music, and that there was no field of artistic activity which they failed to cultivate.

CONVENTIONS IN RELIGIOUS ART

WHEN a patron ordered a picture from an artist, he usually wished to have represented in the picture:

1. His own patron saint. If the patron's name was Lorenzo, San Lorenzo would have a prominent place.

2. The patron saint of the church to which the picture was to be given. If to the Church of St. Peter, San Pietro would be represented.

3. The patron chose the patron saint of the town in which the picture was to be placed. If the picture was to be given to a church in Florence, San Giovanni would be represented.

4. The patron often chose to have the patron saint of his profession represented. If he was a gunsmith, Santa Barbara would have a place in the picture.

5. The patron or donor, and his wife, are sometimes represented half size. (See St. Lawrence, Morgan Collection, Metropolitan Museum.)

Example: Fra Lippo Lippi's "Sacred Conversation," ordered by Lorenzo dei Medici for a Franciscan church at Florence. In centre, San Giovanni, Patron Saint of Florence. On either side, St. Cosmo and St. Damian, patron saints of the Medici family. San Lorenzo, Lorenzo dei Medici's patron saint. San Francesco, the founder of the Franciscan Order. The picture was to be placed in a Franciscan Church. San Antonio, no especial reason. St. Peter Martyr, a saint of the Dominican Order. Introduced as a matter of tact, as the Franciscans and Dominicans were rivals.

There are two great classes of religious paintings: Devotional—the Crucifixion, Perugino. Historical—the Crucifixion, Tintoretto.

Devotional Representations of Christ.

Salvator Mundi, Fra Bartolommeo.
Crucifixion, Fra Angelico.
Pietà, Francia.
Resurrection, Piero della Francesca.

Historical Scenes in the Life of Christ.

Birth, Infancy, Baptism, Miracles, Passion, Crucifixion—if treated as historical facts. Giotto's scenes from the life of Christ are historical.

Conventions in Religious Art

Devotional Representations of the Virgin Mary.

Madonna della Misericordia. Example: Lippo Lippi.

Madonna and Child.

Holy Family. Example: Pinturicchio.

Historical Scenes in the Life of the Virgin.

Meeting of her parents, Joachim and Anna.

Birth of the Virgin. Presentation in the temple, Marriage, Annunciation, Assumption, Coronation.

Saints and Their Emblems.

The Twelve Apostles.

St. Peter, 65 A.D. Short white beard, keys. Bishop's robes.

St. Paul, 65 A.D. Long black beard, sword.

The Four Evangelists.

St. Matthew, 90 A.D. Angel or Man.

St. Mark, 68 A.D. Lion.

St. Luke, winged Ox.

St. John, 99 A.D. Eagle.

The Four Latin Fathers.

St. Jerome, 420 A.D. Lion, Cardinal's hat, Church in hand.

St. Ambrose, 397 A.D. Scourge, Beehive, Bishop's robes.

St. Augustine, 430 A.D. Bishop's robes, Book, Infant by seashore.

St. Gregory, 604 A.D. Dove, Tiara, Book.

Deacons.

St. Lawrence, 258 A.D. Deacon's robes, Gridiron.

St. Stephen, Deacon's robes. Stones.

Plague Saints.

St. Sebastian, 288 A.D. Arrows.

St. Roch, 1327 A.D. Dog-wound.

Warrior Saint.

St. George, 303 A.D. Armour. Dragon at feet.

Monastic Saints.

St. Benedict, 543 A.D. Founded Benedictine Order. Black habit.

St. Francis of Assisi, 1226 A.D. Founded Franciscan Order. Brown or grey habit with rope girdle. Stigmata.

St. Anthony of Padua, 1231 A.D. Franciscan habit. Christ Child in arms.

St. Bernardino of Siena, 1444 A.D. Franciscan habit. I.H.S. on tablet.

St. Louis of France, 1270 A.D. Franciscan habit. Crown of thorns, Sceptre, Royal crown.

St. Clara, 1253 A.D. Franciscan habit. Lily.

St. Dominick, 1221 A.D. Founder of Dominican Order. Dominican habit, black over white. Dog, Lily, Star on forehead.

St. Thomas Aquinas, 1274 A.D. Dominican habit. Sun on breast.

St. Peter Martyr, 1248 A.D. Dominican habit. Wound in head.

St. Catherine of Siena, 1380 A.D. Dominican habit, Lily, Stigmata.

Female Saints.

The following saints dedicated themselves to virginity and are called the Spouses of Christ:

St. Catherine of Alexandria. Lived in the year 307 A.D. Patroness of learning. Wheel.

St. Margaret, 306 A.D. Victory of good over evil. Dragon.

St. Barbara, 235 A.D. Tower with three windows.

St. Ursula, 451 A.D. Arrow. Crown. Patroness of young girls.

St. Cecilia, 230 A.D. Lily and flowers. Patroness of musicians.

St. Lucy, 303 A.D. Eyes in dish. Wound in neck.

St. Agatha, 251 A.D. Breasts in plate.

St. Agnes, 304 A.D. Lamb.

CIMABUE, BONDONE, ST. FRANCIS OF ASSISI

Cimabue, 1240-1302

Born at Florence. Educated at Convent of Santa Maria Novella. Artists from Constantinople were decorating the church and Cimabue watched them, studied drawing with them and began to paint in their style. His best known picture is a Madonna in Santa Maria Novella. This picture was carried in a procession with great pomp and rejoicing by the citizens, from Cimabue's studio to the church. Cimabue worked in mosaic and was also an architect. He assisted Arnolfo in building Santa Maria del Fiore and is buried in the Cathedral. Cimabue took pupils in his studio, among others Giotto.

Modern criticism doubts that Cimabue painted the above Madonna. It is now attributed to Duccio of Siena.

His unquestioned works are: A Madonna in the

Academy of Fine Arts, Florence; Life of St. Francis in the Church of St. Francis, Assisi.

Cimabue's contemporaries were Duccio of Siena, and the first great Italian sculptor, Niccola Pisano or Nicholas of Pisa.

Giotto di Bondone, 1276-1336

"No single human being has exercised in any department of art a more immediate, wide and lasting influence." Giotto gives us human beings with souls, capable of every emotion; the art of painting ceases to represent idols. A pupil of Cimabue, born fourteen miles from Florence at Vespignano, and a shepherd, Giotto was twelve years old when Cimabue took him into his house and gave him the best education in every branch of learning afforded by Florence. He became an accomplished man of the world, scholar and wit, as well as the greatest painter of the age. After decorating Santa Croce with frescoes from the Life of St. Francis, and the Council Chamber of the Palazzo Vecchio, Giotto was called to Rome by Pope Boniface VIII., where he designed the famous mosaic, the Navicella or Ship, for St. Peter's, (now in vestibule of St. Peter's, Rome). Giotto then went to Padua where he decorated the Chapel of the Arena with frescoes of the Life of Christ and the

Virgin. He met Dante at Padua, and Dante's influence upon him is shown in the magnificent frescoes of the Church of St. Francis at Assisi. Giotto represented the three vows of the Franciscan order, Poverty, Chastity, Obedience, in the form of allegories. The idea for these frescoes has been attributed to Dante. Margaritone saw a Madonna of Giotto's at Arezzo and was so confounded by this new method of art that he is said to have "taken to his bed through vexation and so died." In 1334, Giotto designed the Campanile or Bell Tower at Florence, and executed some of the sculpture on the base. He died in 1336 and was buried in Santa Maria del Fiore, (Il Duomo), at Florence, where his friend and master, Cimabue, had been buried thirty-four years before. Lorenzo dei Medici afterwards placed an effigy of the artist over his tomb. Giotto left four sons and four daughters.

All that had been done in painting before Giotto was Byzantine. He went to nature for his inspiration. Niccola Pisano went to Roman remains for his impetus, but Giotto gives us realities. Giotto placed art on wholly new ground. He sought grace, harmony, dignity, restraint, and gave his figures as much flexibility as he could. His conceptions are far in advance of his technical ability. His imitations of

life enraptured his contemporaries. The backgrounds are rudimentary, the architecture merely symbolic, but his frescoes rouse the imagination, when later artists with fine technique, elaborate perspective and complicated architectural settings fail to do so. Giotto's friend, Dante, had been dead fifteen years when Giotto died. Taddeo Gaddi and Andrea Orcagna carried on the Giottesque tradition, but no great painter arose until Masolino, (1383-1445), was born at Florence fifty years after Giotto's death.

St. Francis of Assisi

Francis Bernardone was born in 1182, at Assisi in Umbria, Italy. Umbria is a part of Italy distinguished for its beauty and its hill towns. The father of Francis was a rich merchant, dealing in beautiful stuffs which he sold to feudal lords. He traveled far and wide and upon his return from France in 1182 found that a son had been born in his absence whom he named Francesco, for love of France,

Francis grew up a genial, open-handed, romantic pleasure seeker, "fond of fine clothes and splendid entertainments." He was the ringleader of the gay youths of Assisi. When he was twenty years old, he fought in one of the wars between Assisi and Perugia, was taken captive and spent a year in prison.

When released, he was very ill, and, during convalescence, "he began to hold in contempt that which hitherto he had held in admiration." He decided to be a soldier, but had a dream in which God bade him do the work at hand. He therefore began to care for the lepers who were a common sight in Italy in the 12th Century. Later he paid a visit to Rome and was struck with pity for the beggars on the steps of St. Peter's. He began to long to give up all for Christ, to lead a life as exactly like the life of Christ as he could, to retire, like Christ and Mohammed, to lonely places to pray. There was a church in Assisi which needed repairs. Francis sold some of his father's goods without his father's knowledge, and gave the money to the priests for the church. Afraid to return home, he stayed with the priests. His father, enraged, gathered his neighbours and made a raid on the church to recover his money and his son. Francis stripped off his clothes and returned even those to his father. Francis now rebuilt the church with his own hands, begging from door to door in Assisi. A second small church, the Portiuncula, he rebuilt, which became his home.

Two friends now joined him, then five more. Francis sent them out two by two to preach throughout Italy the three virtues of Chastity, Poverty and

Obedience. He called his band of monks Lesser Brothers or Friars Minor, the least of God's servants. He next went to Rome with twelve companions to ask the Pope's sanction for his Order. The great Pope Innocent III. received him at the Lateran Palace and finally gave him permission to continue his work. Francis now returned to Assisi and took up his work.

In 1212, Clara, of a knightly family of Assisi, obtained an interview with Francis who, satisfied as to her vocation, received her as a bride of the Church and consecrated her. Foundress of the "Poor Clares," she lived for forty years as abbess of St. Damian's.

In 1219, the Order had increased to 5,000 men.

Francis then went to Egypt to convert the Sultan of Turkey, who was in Egypt fighting against the Crusades.

Upon his return Francis established the Third Order. It was composed of people of all ranks and the vow consisted only of a promise to keep the Commandments. King Louis of France, (Saint Louis), belonged to the Third Order.

Francis paid a second visit to Rome, had his Order confirmed by the new Pope, Honorius III., and received permission to celebrate Christmas in a new way, that is by preparing in wax, a stable,

a manger and all the surroundings of the Birth of Christ and placing this scene in a church at Grecia, near Assisi. Francis originated in this way the realistic productions now to be seen in many Roman Catholic Churches at Christmas.

St. Francis received the Stigmata toward the close of his life and died in 1226.

Twenty-seven years later the present Church of St. Francis was finished. It is decorated by many artists, notably by Cimabue and Giotto.

THE REALISTIC SCHOOL

THE Pollaiuoli, Antonio, (1429-98), and Pietro, (1443-96), extreme realists, and Andrea Verocchio, left a lasting impress upon Florentine art. In sculpture and painting they gave an impetus toward scientific realism which was of inestimable value. They inculcated a thoroughgoing study of technique which prevented art from degenerating into mere prettiness and sentimentality. They were great stimulators of the scientific study of the problems of anatomy, perspective, movement, colour and composition.

Antonio and Piero were trained goldsmiths and sculptors. Antonio worked with Ghiberti on the Baptistery doors. His love for anatomy was absorbing and he was the first to paint and sculpture the body with physiological exactness. (See Dance of the Nudes and seven female figures representing the Virtues in the Merchants' Court.) He was chiefly concerned with depicting the strength and energy of the body. (See three panels in the Uffizi representing Hercules.) He exercised his profession of gold-

smith with delicate, painstaking realism. Slovenly handiwork he abhorred. Piero assisted his brother who was overwhelmed with orders.

Antonio did the tombs of Sextus IV. and Innocent VIII. in St. Peter's, Rome. Hands and feet have never been better done than on the base of Sextus' tomb. On the tomb of Innocent VIII. the Pope is represented twice, in life and in death. In Hercules and Anteas, Pollaiuoli approaches the subject like a medical man and selected it for the opportunity it gave him to display his knowledge of anatomy. Antonio first recognized the possibility of the nude feminine form in art, combining as it does, strength and grace. He has never been a popular artist, but he was held in high esteem in his own age; his workroom was a rendezvous for artists. Botticelli studied with Antonio and the influence may be traced in a slight affectation of pose, an exaggerated realism.

The Pollaiuoli and Verocchio show a tendency toward the Baroque. These artists, having conquered technical problems, are not satisfied with simplicity, but seek for some complicated arrangement, some difficulty to surmount.

Verocchio, 1435-88, was a versatile artist, manifesting his genius through sculpture, painting, poetry, goldsmith work and mathematics. He was

also chosen as stage manager for a fête given to Lucrezia Donati by Lorenzo dei Medici.

In 1476, Verocchio did a bronze David for Lorenzo which was placed upon the landing of the Palazzo Vecchio. David and Judith were both popular subjects because they were symbols of freedom. Verocchio's David is individual and realistic; David is the wild young athlete with quizzical smile which afterward appears in the works of Verocchio's great pupil, Leonardo da Vinci. The Boy with the Dolphin now in the courtyard of the Bargello is the finest Putto of the Renaissance. The celebrated painting, the Baptism of Christ now in the Academy of Florence shows complicated and solemn majesty. The only Verocchio Madonna is in the Uffizi. Its aristocratic treatment is full of charm and it has the enigmatic smile. Verocchio's masterpiece is the equestrian portrait statue of Bartolommeo Colleoni which stands before the church of St. John and St. Paul in Venice. Leopardi is said to be responsible for a large part of the statue. (Contrast Donatello's Gattamelata with the Colleoni statue.) A French cavalry officer has said that the horse in the latter statue is the most realistic horse in sculpture. Verocchio had seen Donatello's statue and was also influenced by

Castagno's portrait. The Colleoni is strongly individualized and an epitome of force.

Verocchio impressed himself upon the painting of the 15th Century by invigorating it spiritually and improving upon its technique or actual methods. He taught his pupils technique before everything; how to draw, how to render tactile value, perspective, how to compose a picture. The subject matter and the emotional value of a picture were not so interesting to him as the fact of how well the picture was painted. In the Sentimental School the emphasis was all upon the subject, the emotion to be aroused, the beauty of feeling and representation. The Sentimental School makes, therefore, an instant appeal to the uneducated, the simple, sincere, religious souls. The Scientific Painters were objective in their point of view; the Sentimentalists were subjective. Both have their value, and neither should be appreciated or neglected at the expense of the other.

As a painter, Verocchio was developed under Baldovinetti. (Contrast the two Baptisms of Christ.) This Baptism is the picture in which Leonardo da Vinci, Verocchio's pupil, painted an angel so far beyond the ability of his master that Verocchio gave up painting and devoted himself to sculpture.

The influence of the Pollaiuoli on the spirit of Andrea's work was strong. His large workshop produced a series of profile female portraits in two styles, one with hair drawn back, the other with a strand of hair under the chin. These portraits have been ascribed to various artists—Piero della Francesco, the Pollaiuoli, Leonardo—but it is the opinion of recent critics that they all came from Verocchio's workshop.

No movement in history, literature, art, or science may be considered as arising suddenly upon the world's horizon. Everything is continuous, an evolution. For fifty years after Giotto the art of painting stagnated, but a small stream of progress trickled through the morass. In recent years our conception of the art of the century which separates Giotto from Masolino has been revolutionized by the discovery of a series of frescoes by Buffalmacco in the church of the Badia at Florence. It had been supposed hitherto that there were no realists before Masolino but these frescoes show an intensely dramatic and realistic treatment of the Hanging of Judas and the Ascent of Calvary. Masolino built upon these elements of progress. As we have seen, Giotto never gave realistic treatment to his subjects; details stand for architecture, they do not represent

it; curious unreal rocks stand as symbols of landscape.

Masolino, 1383-1445, seeks to prove reality, to give us real representations. He studies the teeming life of Florence about him in the first decade of the 15th Century. He paints actual landscapes and studies the nude. (Baptism of Christ.) He uses contemporary costume for his Biblical personages. (Banquet of Herod.) He uses the architecture of the day. (Crucifixion. In this picture we have one of the loveliest backgrounds of the early Renaissance.) He sought inspiration in nature. The Brancacci Chapel in the Church of the Carmine at Florence, containing a series of frescoes by Masolino and his pupil, Masaccio, was the art school of the Renaissance painters for a century. Every artist of the day brought his paints and canvas to the chapel to copy and study these two great painters. Their influence upon painting was incalculable and invaluable.

The career of Masolino's pupil, Masaccio, 1401-1428, was tragically short. He died at 27. He was an intimate friend of Donatello, beloved by Brunelleschi, and Cosimo dei Medici was his patron. He died at Rome away from all his friends. Alberti admired him so much that he said that Masaccio

equaled any of the great classical artists. His work in the Brancacci chapel was done when he was just past twenty. His style is completely modern. He threw off the shackles which the church attempted to impose upon art and painted a pageant picture in the Cloister of the Carmine. (Compare Masolino and Masaccio in Adam and Eve.)

Masaccio employs chiaroscuro to give an effect of reality to the nude. The Adam, except for the feet, is one of the finest nudes in art. He improves upon the composition of Masolino. (See St. Peter Distributing Alms, and compare with Masolino's St. Peter Healing a Cripple and The Raising of Tabitha. Note the two Florentine dandies interposed. Note the spiral form of composition in Masaccio's Tribute Money.) Masaccio excelled in composition but devoted himself to the scientific problem of chiaroscuro. It was his hobby as perspective was the hobby of Uccello. Leonardo took up the study one hundred years later where Masaccio left off. Masolino and Masaccio both have the quality of majesty, solemnity and grandeur. This they derived somewhat from the monumental style of Giotto. The dignity and divinity of man has never been better rendered than in the Santa Maria Novella Crucifixion.

PAINTER SCIENTISTS

UNDER the influence of Masaccio there now arose at Florence a school of artists who devoted themselves to the solving of scientific problems of technique, such as perspective, chiaroscuro, composition, anatomy, colour, etc. They selected their subjects to display their triumph over some particular problem. Contemporary with this Scientific School was the Sentimental School which was chiefly concerned with representing the spiritual states through the body. Both these schools were valuable to the development of art, and the World Masters, Raphael, Leonardo and Michelangelo, combined the best qualities of each.

SCHOOL OF PAINTER SCIENTISTS

Paolo Uccello.	Perspective.
Andrea del Castagno.	Individualism and Realism.
Domenico Veneziano.	Colour.
Baldovinetti.	Landscape.
The Pollaiuoli.	Brothers, Antonio and Piero. Anatomy, movement and dramatic quality. (See Realistic School.)

Verocchio — The Artist in whom the Scientific School culminated. (See Realistic School.)

Paolo Uccello, 1397-1475

Uccello means "bird." Paolo was so named because of his fondness for animals. He studied under Ghiberti from whom he gained his interest in perspective and foreshortening. Three battle scenes frescoed in Santa Maria show his knowledge. He would frequently murmur, "How delicious is this perspective!" Paolo's five portraits in the Louvre, of Giotto (from imagination), Brunelleschi, Donatello, Manetti and himself, from life, are interesting.

Andrea del Castagno, 1390-1457

Castagno worked as a goldsmith and architect as well as a painter. Very few of his works are preserved. All the Painter Scientists preferred to refine upon one work. Leonardo da Vinci's tendency to work for years upon one painting is characteristic of the school. Castagno painted an equestrian portrait of the Condottiere, Niccolo di Tolentino, which hangs opposite Uccello's in the Florence Cathedral.

Individualization and realism were Castagno's chief concern. The nine portraits of Florentines are distinct individuals, not types like Giotto's figures. Their tactile value is sculpturesque, and they are among the most marvelous figures in art.

Domenico Veneziano, *c.* 1406-82

As his name suggests, he brought his interest in colour from Venice to Florence which had become the cultural centre of Italy. The Florentine had used a subdued scale of colour, soft greens and blues and neutral shades of grey. Domenico introduced a more brilliant scale. The great colourists sought harmony of colour.

Baldovinetti

In Giotto's pictures the background of landscape is only a symbolic setting or framework for the picture. Baldovinetti treats landscape as a lovely end in itself. It is no longer a convention but a realistically correct representation. Fra Angelico and Baldovinetti worked together in their youth. Baldovinetti originated the garden setting for the Madonna and Child. He studied brocades and rugs in order to represent their texture perfectly. These

ideals were invaluable to art in keeping it vigorous and preventing it from degenerating into mere prettiness. There are only three of his pictures in existence.

VENETIAN PAINTING

EVERYTHING combined to make Venetian Art splendid.

The form of government fostered magnificence in art and tended toward aristocracy. By 1400, control of the State was in the hands of the Gran Consiglio. This consisted of the nobles from which were chosen the doge and six councillors. After 1423, the people were entirely excluded from the government. In 1462, the final blow against democracy was struck when Christoforo Morr was elected and the words "Commune of Venice" were struck out and Signoria or Collection of Nobles was the word used. A complete oligarchy fosters great magnificence. The story of Othello tells of this doge.

Venice attained great empire, owned all of the shores of the Adriatic Sea from Greece up; also the North of Italy, and the islands of the Eastern Mediterranean belonged to her as well as various ports in Asia Minor and the Island of Cyprus.

Bruges and Venice were the two commercial centres of the world. Venice lay at the crossroads of

the East and West. Her greatest prosperity was at the beginning of the 15th Century. The nobles made astounding fortunes; the revenue of Venice was 120 million francs a year. She owned 3000 small vessels and 17,000 sailors. The commercial activity of Venice made a close contact with Germany and Flanders through the Rhine Valley.

Contact with the East was close and that introduced the magnificence of the Orient. Tapestries and rugs were imported. (Note the influence of Turkish rug design on Crivelli's Pietà in the Boston Museum.) Carpaccio's pictures have the appearance of oriental rugs. Venetian painters gave Eastern settings to sacred pictures. Venice was too devoted to luxury to enjoy the intellectual types of Florence. Her artists were not intellectual giants like the Florentine painters whose lives and personalities were as important as their work. The Venetians had not the delicate sensitiveness or mental quality of the Florentines. Cosimo, in 1433, lived in Venice during his exile at which time San Giorgio was built. Michelozzo and many Humanists were with him.

In 1416, Bessarion presented his manuscripts to Venice. The greatest contribution of Venice to progress was her patronage of the printing press. This made an invaluable addition to the cause of

learning. One hundred and sixty-four printing presses were set up in Venice. The man who made printing a fine art was Aldo Manuzio, (1450). He hired Francia to design for him and devoted his time to beautiful Greek texts.

Anotonio Vivarini
Bartolommeo Vivarini

These men were influenced by Gentile da Fabriano who was invited to Venice to decorate a hall in the Ducal Palace.

Carl Crivelli

A most interesting painter. His figures are thin, poorly drawn and the faces are often contorted with suffering, but his decorative effect is magnificent. He uses much gold, garlands of fruit and flowers and his pictures look like oriental rugs if taken as colour schemes. (See Pietà in Boston Museum, Annunciation in National Gallery, London.)

The Bellini

Jacopo was a pupil of Gentile da Fabriano.

Gentile Bellini, 1429-1507, son of Jacopo. He was sent to the Sultan of Turkey at Constantinople where he painted the Sultan's portrait. He painted a

series of frescoes in the Ducal Palace which were destroyed in the great fire of 1577.

Giovanni Bellini, 1431-1516, brother of Gentile is the greatest of the Bellini and the teacher of the two greatest Venetian painters, Giorgione and Titian. His subjects are usually religious or sacred. His figures are dignified, noble and majestic; they have serene expressions. The Madonnas have beautiful columnlike throats and hold forth the Divine Child to the worship of the world with calm impersonality. (Contrast with Florentine, Umbrian and Sienese Madonnas.) His colour is flooded with light, his landscape spacious and lovely. He introduced little boy angels playing on musical instruments.

Carpaccio

Carpaccio, a story teller in paint. He reveled in picturing poetic and legendary tales. Extremely quaint and fascinating, he was fond of painting animals, dogs, monkeys and especially parrots.

Giorgione

Giorgione da Castelfranco, born in 1477, was apprenticed to Giovanni Bellini, who had developed colour to the highest possible point. Giovanni gives

total visual effect in colour. He painted the outside walls of palaces; the most famous was his decorative work with Titian on the outside of Fondaca d'el Tedesci, the German exchange. Treviso still shows outside decoration of palaces in the Venetian style. In 1507, he did the hall in the Ducal Palace. He was only thirty, but he had already attained prestige. He died of the plague at thirty-three. The innovation which was most far-reaching in Giorgione was his development of landscape. In this respect he embodies the transition to the 16th Century. Raphael and Correggio had considered landscape as a setting; Giorgione regards it as an end in itself. With his predecessors, figures had been the chief occupation; with Giorgione the figures become merely a part of the landscape. In the Madonna of Castelfranco the landscape is still only a background; in the Episode in the Life of Moses it becomes more prominent; in Three Philosophers the painting becomes a harmonious whole; in Apollo and Daphne the figures become less important than the landscape.

At this time the Neapolitan poet, Sanuzzaro, in Arcadia revived the ancient pastoral in which man is only part of nature. Interest in nature is an off-

shoot of individualism. A pastoral scene is a landscape in which man plays his part. The pastoral idea is at the base of most of our non-religious art. Giorgione gives a wholesome attitude toward life and makes religion part of a well ordered existence. His view of life is more healthful than Leonardo's. In the Sleeping Venus he creates a new ideal of feminine beauty, and was responsible for the Venetian ideal which was different from the Greek but as perfect and as enduring. This Venus was copied by Palma Vecchio and by Titian. His delight in beauty is shown in portraits of handsome men and women. (Knight of Malta; Shepherd Boy.) He is the first to give half length portraits. In all his appreciation of beauty he puts into his pictures the qualities of a great lyric poet. (Concert in Lonore.)

Giorgione, Jacopo Palma, and Tiziano Vecelli are the three greatest Venetian painters.

Jacopo Palma

We know as little of Palma as of Giorgione. He was born in 1480 near Bergamo, entered the most popular workshop of the time, that of Giovanni Bellini, but quickly picked up the more modern manner of Giorgione. There are two significant elements in his work:

The grouping of the Holy Family in Sacra Conversazione. (Familiar, homelike; see Louvre Conversation.) Mantegna of Padua had been the first in the North to group sacred figures together as a unified group. Lippo did it fifty years before with the Medici Saints. Palma puts his group in a landscape. They are Venetians having a picnic. Pastoral life is an artificial product like transplanting court life to a rural atmosphere. Aristocratic, full-blooded Venetians are set incongruously in a pastoral landscape. The meeting of Rebecca and Isaac is nothing but an erotic scene somewhat provincial as to colour.

Palma was representative of Venetian ideals of feminine beauty. Giorgione did half lengths of women. The popularity of Titian hair was very great. The manner of dyeing is shown in Carpaccio's picture of ladies on a housetop. Literary men composed recipes for getting just the right tone. Tiziano Vecelli preferred robust, fully developed forms. Ladies and courtesans flocked to Palma's bottega. He represented a courtesan as Lucretia. The picture of Three Sisters shows exaggerated robustness. Vecelli is of secondary rank except in Santa Barbara.

Titian

Titian was born in 1477, at the foot of the Italian Alps, where he became imbued with feeling for landscape. He entered Bellini's shop, but cast his interest with the modern style and modeled himself on Giorgione. The Concert is close to Giorgione's style. In Sacred and Profane Love, or Venus appearing to Medea, he reproduced Giorgione's ideal of feminine beauty. In the Madonna of the Cherries, Titian derives his liking for Sacra Conversazione from Vecelli; also Madonna of the Rabbit, and Madonna of Pesaro Family, Frari, Venice. He was summoned to Rome by Leo X., but refused to go. During the early period he worked for Ferrara and Mantua where he imbibed literary culture. He knew artists whose portraits he painted. (National Gallery.) All his paintings in the Ducal Palace were destroyed by fire in 1577. Ariosto has sung Titian's praises in Orlando Furioso. He embodies classical tendencies in his mythological paintings. (Friend of Aretino, Jupiter and Antiope, Louvre; Venus and Adonis, National Gallery; Assumption of the Virgin, Venice Academy.) The sovereigns of Europe sought for him. Charles V. made him court painter, Count Palatine, Knight of the Golden Fleece. His

portrait of Charles V. on horseback is said to be the finest portrait in the world. Titian was the greatest portrait painter in the world, not so subtle as Lotto, but finer in colour.

There are two necessities in colour, harmony and gradation. The Florentines used grey, black and greenish blue, thin cool tones; Titian used the richest colour schemes.

In 1546-8, he went to Rome, under Paul III., and met Michelangelo. He was shown about by Vasari. He was summoned to Augsburg to paint Philip II., and went to Spain with him. His greatest works are in the Prado, Madrid, and in the National Gallery, London.

In Titian's old age at Venice, he lived like a great prince, receiving and entertaining Henry VIII. and the French King, when he was ninety-seven. He died of the plague at ninety-nine. Venice revoked the decree forbidding burial of plague victims in churches in his favour and he was buried in the Frari.

Titian stands in the history of Italian culture as the culmination of the desire to enjoy to the full the pleasures and beauties of this world. The tendency began with Giorgione. Titian does not carry this to a disagreeable extreme. Religion is

only an adjunct to life, divorced from morality among the Venetians. He resuscitates pagan ideas in art as Aretino did in literature. (See portrait of Aretino in the Pitti.) Joy in life and love and women is what Titian symbolizes. Aretino recognized no law except his own passions.

THE SIENESE SCHOOL

SIENA was the implacable political enemy of Florence. In the late Middle Ages her school of art was more brilliant than the Florentine, but after an early bloom it faded away during the Renaissance. Life was less strenuous in Siena than in Florence. The Sienese enjoyed themselves more thoroughly than the Florentines. They had more vivacity and grace of manner, a lighter touch. They were fond of merrymakings, dancing and verse making. In 1283, Villani described a sort of house-party called brigata in which choice literary and artistic spirits met together to improvise songs and music and poetry. Dante inveighed against these gatherings as immoral and extravagant. Rossetti has translated a poem of Folgore da San Gimignano written for one of these brigata. Mingled with the gaiety of the Sienese, was a religious cult of mysticism and ecstasy. They were intensely fervid in their religion but practiced it less in their lives than did the Florentines. Siena was dedicated to the Virgin and the attitude of the Sienese toward wom-

an was much more delicate and refined than that of any other Italian city.

Politically, Siena was Ghibelline and aristocratic. Artistically, they represented the Virgin in art with a certain aloofness and never represented her as an Italian peasant as did Giotto of Florence. The Madonna attributed to Cimabue is now said to be by Duccio of Siena. The cult of line came from Siena and was taken to Florence by Lorenzo Monaco, (1371), who was a pupil of Simone Martini. Simone's line is almost Japanese. All Sienese artists aimed at spiritual significance, expression of spirit through the body.

Sienese Painters

Duccio di Buoninsegna lived from 1278 to 1319, and is called the founder of the Siena School. He was a contemporary of Cimabue, though a younger man. He was a little older than Giotto. There are two names in Sienese art before Duccio which should be briefly mentioned: Guido da Siena and Margaritone.

Pinturicchio, the Umbrian artist, painted many frescoes in Siena and greatly influenced the Sienese School, but it must be remembered that he belonged to the Umbrian School.

The Sienese School

The Sienese School fails to rank among the great schools of art because its painters never devoted themselves to form and movement. They sacrificed strength to grace and never studied realistic methods.

It is now admitted that Duccio painted the Madonna in the Church of Santa Maria Novella, at Florence, attributed to Cimabue. Duccio's first style is Byzantine but shows more grace and motion than Cimabue's. His feeling for line, so characteristic of the Sienese School, is shown in Christ at Gethsemane. (Museum, Siena.)

Simone Martini, 1283-1344, still used the Byzantine type, no perspective, Gothic backgrounds, cult of line almost Japanese. (The Annunciation, Uffizi, Florence.)

Lippo Memmi painted so much like his brother-in-law, Simone Martini, that there is great difficulty in distinguishing their work.

The Lorenzetti Brothers, Pietro and Ambrogio, 1350, are the most noted Sienese artists of the 14th Century. Their work is much advanced in composition, perspective and colour. (Series of frescoes in Palazzo Publico, Siena.) The frescoes in the Campo Santo at Pisa are now attributed to the Lorenzetti,

contemporaries of Taddeo Gaddi and followers of Giotto.

Il Sodoma, 1477-1549, (Giovanni Bazzi), was a pupil of Leonardo da Vinci. He is sometimes classed as belonging to the Northern Italian or Lombard School. He spent his life at Siena. He was an unequal painter but possessed a strong fascination that renders him a favourite artist with many picture lovers. His women's heads resemble Leonardo's. His figures are slender with long hands and tapering fingers; his draperies are marked by serpentine folds; his backgrounds often contain running water like Leonardo's; a hill is usually introduced. The St. Sebastian, Uffizi, Florence, is his most famous work.

While the Scientific Painters were studying the various problems of painting as a craft, and representing battles and doing portraits of the great Condottiere, the unworldly Sentimental Painters were painting religious subjects.

Uccello did a portrait of Sir John Hawkwood. Hawkwood was an Englishman who had fought at Crécy and Poitiers. He took 1,000 men down to Italy in 1360 to "adventure." His men were called "The White Company." They hired themselves to Pisa and Florence to fight. Pope Gregory XI. gave

a lordship to Hawkwood. The latter spent the last years of his life at Florence and was buried in the Duomo with great honour. His portrait hangs over his tomb.

Castagno's portrait of another captain, Niccolo da Tolentuco, hangs opposite.

Pollaiuolo did a portrait of Galleazzo Maria Sforza, monster of wickedness. Galleazzo Maria Sforza was the grandson of Francesco Sforza, a noted condottiere, who had taken the Duchy of Milan from the Visconti family.

THE UMBRIAN SCHOOL

UMBRIA is a district of Italy south of Tuscany. As Florence is the chief city of Tuscany, so Perugia is the chief city of Umbria. Perugia lies on a hill opposite Assisi, the city of St. Francis. In the 12th and 13th Centuries, a great religious movement took place in Umbria. The religion of the Umbrians was ecstatic and emotional, but they had a familiar attitude toward the holy personages and endowed them with human passions.

The Umbrians were of a sweeter, gentler nature than the Florentines and studied to express feeling rather than to surmount technical difficulties. They were, therefore, Sentimentalists. The following distinctions must be kept in mind.

The Florentines devoted themselves to the study of technical problems and were of a stern and strenuous nature. Their art reflects this quality.

The Sienese devoted themselves to decorative art; design and line were their first concern. Their religion was aloof from actuality and devoted to the cult of the Virgin. The Umbrians, however, were

innovators in one way. By virtue of living in hill towns and looking out over broad spaces they sought to give to their canvases a quality of spaciousness. They are known as the great "space composers." The atmosphere of Umbria is clear, tranquil and transparent and their pictures excel in clarity of tone.

Raphael is the highest development of the Umbrian School. Note that the Umbrian School is of late origin. It is a 15th Century School. (Fra Angelico passed many years in Umbria.)

The following are its most notable painters:

Gentile Da Fabriano, 1370-1450—Contemporary of Angelico;

Piero della Francesca, 1416-1492;

Melozzo da Forli, 1438-1494;

Signorelli, 1441-1523—contemporary of Botticelli and Ghirlandajo;

Perugino, 1446-1524—contemporary of Botticelli and Ghirlandajo;

Pinturicchio, 1454-1513;

Raphael, 1483-1520—contemporary of Michelangelo and Leonardo.

THE SENTIMENTAL SCHOOL

Lorenzo Monaco.	Benozzo Gozzoli.
Fra Angelico.	Fra Lippo Lippi.

Three of these painters were monks. Filippino Lippi and Botticelli show the influence of both the Sentimental and Scientific Schools.

Lorenzo Monaco

MONACO means "the monk." He came from Siena and brought into Florentine art the cult of line. He lived in a monastery in Florence but had a workshop in the Via Alfani.

He began with miniature work as Fra Angelico did, and received his training from Simone Martini, the Sienese artist. In early Renaissance painting the Sienese school stands for the Gothic elements in painting. In studying the Sienese school we see the cult of line carried to an elaboration almost Japanese in its effect. Lorenzo's work aims at line, not at realism. He has poetic imagination and paints in an exalted and lyric mood which compensates for his conventional method. He was the first painter to

represent the Madonna Adoring the Child, the first to paint the Magi on their knees and to introduce a string of picturesque followers into the Adoration of the Magi. Lorenzo was profoundly religious but shrank from representing painful subjects such as the Last Judgment and the Crucifixion. His best qualities were handed on by Fra Angelico and Lippo Lippi who transmitted his cult of line to Botticelli.

Fra Angelico, 1387-1455

His name means "angelic brother." He combined the purest religious sentiment with practical artistic sense. He chose the monastic life when a boy and in 1407 was a member of the Dominican Order at Fiesole. He is sometimes called Giovanni da Fiesole, also Beato Angelico. He was exiled to Umbria with his Order for taking sides in a papal quarrel and he used Umbrian landscapes in much of his work. He is thought to have studied with Starnina, the teacher of Masolino. We feel Monaco's influence upon Angelico for line. His celestial types have made him popular. It is interesting to note that his earliest Madonnas are not emanations from a pious imagination but are very human. (Madonna of the Star.) In aerial perspective he was successful and gives his deep spacious backgrounds a garden set-

ting. He left the unpleasant parts of pictures to his pupils. In the Madonna of the Flaxworkers, the Christ Child is like a paper doll, fully dressed. In the Madonna at Perugia, the Child is nude. The anatomy of the Crucifixion at San Marco is so good that he must have studied from the nude. His line is undulating and rhythmic, but his figures show no tactile value.

From 1435 to 1437 he worked upon the frescoes of the Convent of San Marco, which Cosimo dei Medici had rebuilt for the monks. Angelico decorated forty cells with scenes from the life of Christ and the Virgin. The Resurrection, Noli me Tangere and the Annunciation are world famous.

Pope Nicholas V. who had been librarian at San Marco, before he became Pope, sent for Angelico to come to Rome to decorate a chapel in the Vatican. The subject is the lives of St. Stephen and St. Lawrence:

Consecration of St. Stephen;
Arrest of St. Stephen;
Stoning of St. Stephen;
St. Lawrence receiving the treasure of the Church;
St. Lawrence opening the Holy Door;
St. Lawrence distributing alms.

Fra Angelico introduced contemporary figures into these frescoes.

He died at Rome in 1455 and is buried in Santa Maria sopra Minerva. At the time he was decorating the Chapel of Nicholas V. in the Vatican.

Benozzo Gozzoli, 1420-1498

He reveled in splendour and magnificence and succeeded in creating a kind of fairyland. He had a versatile fancy and was one of the most prolific painters of the age. He sacrifices perfection to fertility of imagination and was popular in his day. He was thrifty and had a large family to whom he left a fortune.

His best known work is the Adoration of the Magi in the Riccardi Palace at Florence. This was the residence of the Medici family. He introduces a procession given in Florence during a Church Council in 1439, at which the Greek Emperor, John Paleolagus, was present. At San Gimignano in the Church of St. Augustine, he painted scenes from the lives of the saints. In the Campo Santo at Pisa, he painted a series of frescoes which took him sixteen years.

The Sentimental School

Fra Filippo Lippi, 1406-1469

He was charmed with earthly things. That he was thoroughly dissipated and dishonest was probably the result of his being forced into a Carmelite monastery when a boy. He refused to study but showed ability for drawing and watched Masolino and Masaccio who were then painting the Brancacci Chapel in the Carmelite Church. He was allowed to study with Lorenzo Monaco and was influenced by Angelico. He perpetuated the cult of line in Florence. In 1431, he set up his own shop and was patronized by the Medici, who sometimes locked him up to make him finish a picture.

He introduced the lighting of rooms through windows in painting. (See Annunciation.) He was the first to represent saints in conversation instead of standing stiffly alone. (See Medici Saints.)

Loving feminine beauty, he infused his figures with delicate human sentiment. (See the Coronation of the Virgin. Angels lead us into the background. His own portrait holds a scroll saying he executed the work in 1442 and received a benefice for it.)

In 1450, we find him tried for forgery. He was tortured and he confessed. In 1451, he palmed off a pupil's work for his own. In spite of these "errors,"

he was made chaplain of a nunnery in 1452. He was constantly in court, accused of extorting money. Persuading the abbess of the convent to let a nun, Lucrezia Buti, sit for him, he eloped with her, and having obtained a dispensation from Pope Pius II., married her. Their son was Filippino Lippi. The Uffizi Madonna is a portrait of Lucrezia. Lippo Lippi was the first to use the Tondo. (See the Pitti Madonna.)

He excels in harmony of colour. In Prato where he lived after his marriage, he painted powerful frescoes of St. John and St. Stephen, which recall Masaccio. In the Dance of Salome, he was assisted by Botticelli. He died in 1469 and was buried at Spoleto, though the Florentines tried for years to get his body back to Florence.

The most distinguished minor painter of Lippo Lippi's pupils was Pisanello who painted short stories as Boccaccio told them. (See the story of Griselda, National Gallery, London.)

The Sentimental School culminated in:

Botticelli;
Filippino Lippi;
Domenico Ghirlandajo.

At this time there were two workshops in Flor-

ence. First, Verocchio's, where the scientific and realistic spirit found expression. Second, Fra Lippo Lippi's, where stress was laid upon sentiment, the body being used as a vehicle to express thought and feeling. Leonardo was studying with Verocchio; Botticelli and Filippino Lippi were studying with Fra Lippo Lippi.

Botticelli, 1444-1510

Botticelli means "little bottle." He was said to be dissipated in his youth but early developed an interest in the Neo-Platonic philosophy, which accounts for the mystical and ecstatic quality in his work. Landini, the scholar, and founder of the Neo-Platonic Academy, was his intimate friend. The Medici were his patrons. Fra Lippo's influence shows in Botticelli's line and sentiment. Botticelli developed the cult of his line until he became the greatest linealist in Western art. In movement and selection of types, Botticelli was influenced by the Pollaiuoli. (Compare Fortitude with Temperance.)

In the Adoration of the Magi, Botticelli introduced portraits of Cosimo, Lorenzo and Pietro dei Medici. Poliziano, the scholar, and Botticelli himself figure in the crowd.

The Primavera or Spring was one of his earliest

works and was done for a branch of the Medici. The subject was taken from Poliziano's poem or directly from Horace or Lucretius. In the centre is Venus, representing the fructifying powers of nature. Love, in the form of a Cupid, hovers above. The Spring is represented by Flora scattering flowers, the wind by the wild and fascinating figure near Flora. On the left are the three graces, companions of Venus, and Mercury, the God of the Winds, raising his staff to stop them. This is the first picture taken from classical sources and treated on a large scale. It is an imaginative reconstruction of the gods, not treating any definite incident. The figure of Venus is said to be Simonetta Vespucci, of Amerigo Vespucci's family, and beloved by Giuliano dei Medici.

Botticelli next did a series of drawings for Dante's "Divine Comedy" which was being edited by Landini. In 1481, he went to Rome accompanied by Perugino and Ghirlandajo to help decorate the Sistine Chapel. He painted the Meeting of Moses and Jethro's daughter.

In 1482, Botticelli returned to Florence and in company with Filippino Lippi and Ghirlandajo decorated for the Medici a villa since destroyed by fire. He next painted the Mars and Venus, (National Gallery, London), of which the agent of Ludovico

il Moro wrote, "The work has a virile air." Pallas and the Centaur is an allegory representing the arts in time of peace triumphing over the brutish instincts of war. The Centaur is a symbol of bestiality. It commemorates Lorenzo's journey to Naples to treat with Alphonzo.

His last great painting of a classical subject is the Birth of Venus. The figure of Venus is imitated from the Capitoline Venus known as the Venus de Medici. Botticelli, now under the influence of Savonarola, became a "piagnone" or "weeper." During this period he painted only religious subjects. (Madonna of the Pomegranate and Madonna of the Magnificat. The head of the Virgin in the latter is the acme of Neo-Platonism.) While under the domination of Savonarola's stern and gloomy personality, Botticelli threw upon the Bonfire of the Vanities most of his nudes. His workshop had been a rendezvous for practical jokers and dissipated men of leisure. After his conversion, he surrounded himself with piagononi. At this period he painted the Nativity which is in the National Gallery at London.

Botticelli was a bizarre, original genius. He combined old methods with new ideas. He was fascinated by the goddesses, but painted them as if they were Madonnas. He is the typical painter of the

Renaissance because he shows the blending and fusing of classic and modern ideals. In 1504, he served on a committee to decide where Michelangelo's David should be placed, and in 1510, he died and was buried in the Church of Ognissanti.

GHIRLANDAJO, BOTTICELLI AND FILIPPINO LIPPI

TWO historic traditions in Italian painting meet and culminate in the work of Domenico Ghirlandajo, 1449-1494: the scientific or monumental style, and the sentimental or lineal style. These two methods meet in Ghirlandajo, but they do not fuse or unite. They face each other in his work, they remain separated and distinct. He uses the sentimental or lineal style derived from Fra Angelico for his sacred personages; it might be called the paper doll type; and, for spectators who surround them, he employs the vigorous style derived primarily from Giotto and transmitted through Masaccio and the Painter Scientists. In composition he recalls Giotto as may be seen by a comparison of his Death of St. Francis with Giotto's treatment of the same subject two hundred years earlier. In love of detail, he was greatly influenced by the work of a Flemish painter which had been brought to Florence from Ghent by an agent of the Medici. His colour would

delight the cubists. It is primarily laid in masses: red against blue, yellow against green, depending for the effect upon contrast, not upon harmonious blending.

Botticelli and Ghirlandajo worked side by side for many years. Their work challenged comparison in their own day. For the Vespucci family they painted companion saints in the Ognissanti. Ghirlandajo's Jerome stands opposite Botticelli's Augustine. In the Sistine Chapel in Rome, Ghirlandajo's Calling of the Apostles faces Botticelli's Story of Moses.

The work of Botticelli is on a different plane from that of Ghirlandajo—a higher plane if one believes in spiritual values. Ghirlandajo fixes in paint and canvas the actual people about him; he is a photographer of the most artistic type. Botticelli translates the life about him into another language, lifts it into the region of the spirit; all that he touches becomes luminous with meaning; his mind throws off the obvious, the commonplace, the external and material facts of existence and penetrates swift and certain to the spiritual significance at the heart of life. While Domenico painted religious subjects without religious feeling, Sandro painted pagan subjects in a religious spirit.

Domenico never painted a mythological subject;

he had no intellectual interest in the revival of learning, he never selected a subject for its spiritual interest, he had not the religious temperament; he painted what he was hired to paint, and we can only regret that his orders were with few exceptions for religious frescoes instead of portraits pure and simple. He had no interest in philosophy and he had little aesthetic sense. In every way he was the opposite of Botticelli, with whom he was constantly in competition.

He was human in every way, gracious, sweet, easily understood and, therefore, popular and bourgeois, with a beautiful feeling for children and large families. (Compare the Innocenti altar pieces.)

The sacred personages in his pictures are unreal, without tactile value; his portrait groups on the contrary are real, vital people. Remove the portrait groups and there is nothing left to the picture. They give solidity even to the architecture and reality to the conventional images of the story.

Ghirlandajo means "garland maker" from the metal wreaths which he made for women to wear on their heads. His most important work is a series of frescoes from The Life of John the Baptist and of Christ in the choir of Santa Maria Novella, at Florence. These he was commissioned to paint by

Giovanni Tornabuoni, in honour of the marriage of his son, Lorenzo Tornabuoni to Giovanna Albizzi. At the same time Botticelli was given the order to paint the Villa Lemmi frescoes. The subjects and their conception should be compared to understand the difference between the two artists. In the Santa Maria Novella frescoes, Ghirlandajo introduces portraits of the Tornabuoni and Albizzi and Medici families. The Florentines were so interested in the portrait side of his work that they had small sketches made with the names of the people portrayed, so that visitors might identify them. It was during Ghirlandajo's lifetime that Florentine life reached its highest point of luxury and magnificence. Ghirlandajo thoroughly enjoys representing the pomp and glory of fine clothes, pretty jewelry and elaborate furniture. (Contrast with Botticelli's Villa Lemmi frescoes.)

Ghirlandajo's frescoes at San Gimignano, the city of beautiful towers, represent the life of Santa Fina, the patron saint of the town. In these he shows great feeling for spirituality and the monumental manner and solemn dignity à la Giotto.

In 1483, he was in Rome decorating the side walls of the Sistine Chapel with Filippino and Botticelli. The Calling of St. Peter and St. Andrew contains

portraits of many Florentines then residing in Rome. He was not inventive. He is a painter of externals rather than of mental states. The sacred subject is only an excuse to represent contemporary life. It was in the Birth of the Virgin that he introduced the Tornabuoni and Albizzi families. In the Expulsion of Joachim, the whole Ghirlandajo family appear at the left. In the Announcement to Zacharias a group of Humanists is introduced—Landini, Ficino and Poliziano.

Ghirlandajo was essentially a fresco painter with a deep interest in portraiture and a slight interest in religion. He imitated Giotto in composition, Masaccio in drapery, and was less original than the other artists of his time. He was a common-sense painter without eccentricities and represents what he sees without interpreting it. He resembles Benozzo Gozzoli in his concern with the worldly side of life.

Ghirlandajo also did mosaic work in his youth. His master was Baldovinetti, but there was a Flemish element in his training. He was greatly influenced by a Flemish painting of the Adoration of the Magi, by Hugo von der Goes, which had been ordered by the Medici for the Church of Santa Maria Novella. The Florentine sense of colour was somewhat deficient and the presence of this master-

piece stimulated the artists and inaugurated: first, a richer colour scheme; second, a great attention to detail, flowers, shoes, etc.; third, a desire for realism. The shepherds in Ghirlandajo's Nativity are influenced by von der Goes.

We can trace the monumental manner of Giotto through Masaccio, to Lippo, to Filippino, to Ghirlandajo. Note the towers of San Gimignano in his frescoes.

Ghirlandajo was such a popular artist that he employed dozens of assistants in his work, notably his brother, Ridolfo, and his brother-in-law, Mainardi.

Filippino Lippi, 1460-1505

He shows the culmination of the two broad tendencies which we have studied. First, the majestic, monumental, realistic and scientific style derived from Giotto, added to and transmitted by Masaccio. Second, the sentimental style, concerned with emotional states, derived from the mystic element in Fra Angelico, added to by the Sienese cult of line. Filippino was the son of Lippo Lippi, and a fellow student and pupil of Botticelli. He has produced some of the most subtly spiritual altar pieces of the Renaissance. (In the Brancacci Chapel, which he finished fifty years after Masaccio had done his fresco,

see St. Paul visiting St. Peter in prison. This is sometimes mistaken for Masaccio's work. Note the release of St. Peter from prison and the noble figure of the angel. Filippino was chosen to finish the chapel because his father, Lippo, had been a Carmelite, and the monks were proud of him. Filippino's figures as seen here have the sombreness and quietness of Masaccio, without the nervous agitated line of Botticelli. Pollaiuolo's, Filippino's and Botticelli's portraits are introduced into the Crucifixion of St. Peter in this chapel. Filippino here continues the traditions of Masaccio's grand manner but he develops subtlety as well.)

In Filippino's second phase, he extracts the essence of Botticelli's spirituality. Filippo Lippi was purely human, Botticelli got rid of the carnal in his figures. They are all ethereal and this tendency reaches its culmination in Filippino. He and Botticelli are the two great mystic painters of the Renaissance. Filippino's figures thrill with spiritual love developed under the Neo-Platonic influences. (See Madonna of the Badia, Madonna of San Spirito. Over them hangs a charming melancholy in contrast to the subtle and worldly smile of Leonardo's Virgins. The Renaissance has produced no more distinguished works than these.) Filippino never de-

generates into sentimentality; he is sweet but not cloying. He is pre-eminent in his school as a landscape painter and closely approaches the Umbrian School in the rendering of nature.

In 1489, Filippino decorated the Caraffa Chapel in Santa Maria sopra Minerva at Rome with scenes from the life of the Virgin. Cardinal Caraffa wrote that he would not exchange Filippino for all the painters of ancient Greece. Cellini studied Filippino's sketches from the antique. Filippino's last manner takes on the ampleness of form which is characteristic of the 16th Century. He begins to show an exaggerated devotion to the antique, paints affected postures and draperies and gives exorbitant attention to the archaeological details. The Martyrdom of St. John, Evangelist, and the Raising of Drusiana are flagrant examples of his last style. Filippino first adopted Masaccio's style, then combined it with Botticelli's, then adopted the baroque methods of the 16th Century. He outlived his time and ushered in the Decadence.

THE WORLD MASTERS

FLORENTINE art is brought to its full flower in Leonardo and Michelangelo. They, however, sacrificed the charm of the primitive to unrestricted reality, or "total visual effect." They strove to give the exact effect of nature. In the 15th Century we do not get total visual effect. There is no perfection of technique.

The Scientific Painters steadily sought reality but they had not progressed far enough in technique to give us complete reality. The Sentimental Painters never aimed at giving it.

It is only Leonardo and Michelangelo who institute a successful quest after actuality, but they are restrained by aesthetic sense. And yet they are responsible for the decadence of art. Their followers made reality their whole aim and exaggerated the defects of the masters.

Modern criticism exalts primitive charm and disparages the moderns. Raphael is deposed and Michelangelo and Leonardo are tottering. But they

are the fulfillers of the Renaissance as well as the beginners of the Decadence.

Leonardo, 1452-1519

Leonardo's versatility is one of the most astounding facts in the world's history. He occupies the same position in 1500 that Alberti occupies in 1400, but he expresses himself more brilliantly than Alberti. He has been called a superman. As architect, he designed the Milan Cathedral and Certosa of Pavia. As sculptor, he made a superb statue of Francesco Sforza, of which only a drawing exists today. As a musician, he was greatly admired in his own time. As a pathfinder in science, he advanced the wave theory of light and sound, the theory that the earth is not the centre of the universe. He made flying machines. As a civil engineer, he evolved a plan for elevating the Florentine Baptistery, constructed the canal between Florence and Pisa, planned an irrigation scheme for the Lombard plains, devised many fortifications for Cesare Borgia. As a writer, he left scattered notes on many subjects and a treatise on the Art of Painting. He executed few paintings and spent years refining upon details.

To get an adequate idea of Leonardo, his draw-

ings must be studied. He always strove for the unattainable, for utter refinement and perfection. This tendency began with the scientific painters and culminates in Leonardo.

There are four main periods in his life:

1st Period. Born at Vinci, a small town between Florence and Pisa, he was the illegitimate son of a peasant woman. He was sent to Verocchio's workshop in Florence when very young. His first work was the Medusa Head of which only a Flemish copy exists. Verocchio asked him to paint an angel in Verocchio's Baptism of Christ. He then painted the Annunciation (Louvre) a close copy of Verocchio, in panel form.

2nd Period. Leonardo wrote to Ludovico il Moro of Milan recommending himself as an artist and musician. Ludovico invited him to Milan where he spent many years. He was the centre of a group of painters and scholars and his personal charm made him beloved by the princes of the world. He arranged fêtes and pageants for the Sforza and painted portraits of the court ladies of Milan. He fled when the French took Milan and Ludovico was taken prisoner. He was employed by Isabella D'Este of Ferrara.

3rd Period. Returning to Florence, he painted St.

Anne and the Virgin and made the cartoon of the Battle of Anghiari in competition with Michelangelo for the Palazzo Vecchio. (Rubens' copy is preserved.) In 1505, he painted the portrait of the wife of Zanobi del Giocondo, called Mona Lisa or La Gioconda. He returned to Milan, but left when the French invaded again. He then went to Rome and was welcomed by Leo X. although Leo preferred the graceful work of Raphael.

4th Period. Francis I. of France begged Leonardo to come to his court. In 1516, he went to France where Francis I. gave him a château. He died there in 1519.

Leonardo was the culmination of scientific tendencies in art: 1st, in his versatility; 2nd, in his desire for refinement and in the purging away of all pretty accessories and the reduction of beauty to its simplest terms. Everything in the Mona Lisa is subordinate to the face. He gives us abnormal types, abnormal psychology and his followers were merely weird and mawkish. Leonardo was thoroughly unreligious and an extreme exponent of individualism. He is responsible for the divorce between religion and art and, in spite of its merits, the Last Supper has little nobility or sacredness. The same subject by Giotto and Castagno is treated spirit-

ually. Leonardo's treatment is purely dramatic. His Madonnas contain only the seductive charm of the eternal feminine. There is an unwholesome and unsavoury side to his work.

Michelangelo, 1475-1564

He far outstripped Leonardo as architect, sculptor, and painter, bringing to completion the most marvelous masterpieces in the three arts. He is also, in his sonnets, the greatest poet of the 16th Century. In architecture, he designed the dome of St. Peter's at Rome. In the ninety years of his life he saw the primitive style in its freshness, the full Renaissance and the beginning of the Decadence. He outlived Leonardo by forty-five years. He was a patriot and a devout Christian and must be considered in relation to his time. The political upheavals of the day left a deep impress upon his mind. He was always unhappy, pessimistic and irritable.

Born at Caprese near Florence, he entered Ghirlandajo's workshop at thirteen, and helped him with his frescoes.

He worked assiduously at his art, studied and copied the Masaccio frescoes in the Brancacci Chapel, (see Cellini's story), and finally came under the eye of Lorenzo the Magnificent who invited him

to live at his palace. The Medici Gardens were a veritable art school. A pupil of Donatello's was the instructor. Here Michelangelo imbibed the desire to fix his thought in marble. He studied della Quercia at Bologna and was struck by the robust figures of that master. He is, however, indebted to no painter for his ideas. He began to dissect bodies in order to perfect his anatomy and began to use the nude human form to express his Titanic ideas. He read Dante and listened to Savonarola, his ideals. He rebelled against the wickedness and corruption he saw about him and became gloomy and disturbed through dwelling upon the misfortunes of Italy. The Battle of the Centaurs is one of his earliest marbles, (Head of Socrates at left). Then followed Madonna of the Steps, Madonna of the Bargello and Madonna of Bruges.

In 1494, when the French invaded Italy, Michelangelo revealed a note of cowardice in his nature. His artistic nature shrank from the uproar of war. In 1496, he went to Rome to see Cardinal Riario. Here, at the age of twenty-one, he came in contact with the antique and executed Bacchus. The ancients represented Bacchus as the God of Mirth, but Michelangelo represents him solely as the God of Wine. He now did the exquisite Pietà of St. Peter's

as an order from a French Cardinal for the Chapel of the French Kings in St. Peter's. Grief has never been more solemnly expressed. The simplicity and directness of this statue contrasts with his later methods. The use of the body of Christ to express utter lassitude is an example of the way in which he used the body as a vehicle for expression.

In 1501, he returned to Florence. For forty years a huge but narrow block of marble had been standing in Florence unused. It had been offered to Leonardo, but he refused it, saying the shape made it impossible for use. Michelangelo now took it and carved out the David. (Contrast it with Donatello's and Verocchio's Davids.) Michelangelo's David is characterized by classical feeling for the beauty of the nude. Here he gives first expression of the mighty power of his personality. Force breathes from the statue and it is as full of thought as Donatello's St. George.

His great work in painting at this time is the cartoon in competition with Leonardo. The subject is soldiers surprised while bathing in the Arno. Florence and Pisa were at war, and Michelangelo wished to bring to their minds the heroic deeds of the past. The cartoon is preserved only in sketches.

To this period belong the two authentic altar

pieces, the Holy Family, Uffizi, and the Pietà, National Gallery. The colour in both is cold and unpleasing, the figures are conceived as statues. Nudes are introduced merely to show his power and skill in representing them. (Influence of Signorelli shown.) Ghiberti carved pictures in bronze. Michelangelo painted statues in these two works.

During the second period of Michelangelo's life, (1505-1512), Julius II. sent for him to come to Rome and design a tomb for him. Michelangelo had magnificent ideas for the tomb, spent months at Carrara quarrying the marble, and then Julius gave up the plan. The shock to Michelangelo's ambitions embittered his life and he returned to Florence blaming Raphael for his disappointment. When he returned to Florence, he worked on the St. Matthew for the Duomo. Michelangelo had been present when the Laocoön was excavated in Rome and the St. Matthew shows its influence upon him. He now begins to express his sorrow by contorting the bodies of his statues.

Julius II., regretting his departure, sent for him again, this time to decorate the ceiling of the Sistine Chapel. Bramante, a relative of Raphael, hoped that Michelangelo would make a failure of fresco work which he had never tried. Bramante was the favour-

ite architect of Julius and influenced him against Michelangelo. But Michelangelo found that he could represent the sculptural forms with which his mind was besieged more quickly in paint than in marble.

He lay on his back for months on a scaffolding so that for long afterward he could not read without lying down. In the Sistine, Michelangelo tries to express the general sorrow of mankind and specifically the disgust of a man whose lot is cast in the midst of political and religious corruption. He distorts the human body to express his revolt and anger. It has been said that the Sistine represents a fourfold anguish: 1st, a personal anguish; 2nd, the agony of Italy in political servitude to Spain; 3rd, the misery of the Church steeped in corruption; 4th, the conflict in his own soul between his devotion to Christianity and his pagan love of the body. We may think of the figures as movements in a symphony. Furiosamente, Andante, Moderato, Allegro. Mood can be better expressed by the nude human body than by any other way.

The Sistine Chapel is a manifestation of Michelangelo's temperament and the culmination of the religious painting begun with Giotto. He concludes

and perfects the majestic, noble, solemn side of art. He gave final embodiment to a great ideal.

Michelangelo has given in the Sistine ceiling final expression to the sublime side of Christianity. The Ignudi or Nudes are by far the finest figures in the chapel. There are no landscapes, no fruit, foliage or flowers, no arabesques; merely an architectural arrangement into which the panels fit. All the arches are painted and not real. The story of the Creation is the theme of the nine central panels. It begins at the altar wall. Between the windows are five Hebrew Prophets and five pagan Sibyls. Above the windows are the ancestors of Christ. At the four corners of the ceiling are stories from the Old Testament. The Nudes are seated on painted pedestals surrounding the central panels. Putti are supporting the pillars. An awful sense of coming doom and damnation hangs in this vaulted ceiling.

3rd Period. When Julius II. died and Leo X. became Pope, the work on the tomb of Julius languished. Leo was none too anxious to do honour to Julius and cut down the first design to a less magnificent one. The work dragged on for thirty years and all that remains of it is in the little Church of San Pietro in Vincoli. The Moses, Leah and Rachel, the Captive Slaves, now in the Louvre, were part

of the design. Moses is shown as an indignant lawgiver, returning from Mt. Sinai to find his people sunk again in idolatry. The selected moment is just before Moses visits his wrath upon the Israelites. Leo X. wished to glorify his own family, the Medici, by erecting a magnificent façade for San Lorenzo, the Medici church at Florence. This he ordered Michelangelo to design, but the next pope, Clement VII., also a Medici, broke the contract so that San Lorenzo is still unfinished. Clement, however, ordered Michelangelo to construct the Medici tombs in the Sacristy of San Lorenzo, and also the Library of San Lorenzo. The tombs are among the most famous of Michelangelo's sculptures. Giuliano dei Medici is represented as a Roman general. Night and Day show the two sides of his character; the Day, his frankness, and the Night, his melancholy; Lorenzo is shown as a crafty and cunning statesman. Dawn and Sunset are agonized and gloomy forms, full of Michelangelo's own misery. The composition is derived from Greek pediments and influenced by the Nile River God just discovered in Rome. The countenance of Night, which resembles Michelangelo himself, is filled with unspeakable woe.

This period of Michelangelo's life was cheered

by the affection and friendship of Vittoria Colonna.

Pope Paul III. sent for Michelangelo in 1534 to paint the Last Judgment on the altar wall of the Sistine Chapel at Rome. Twenty-two years after he painted the vault of the chapel, he returned to paint the Last Judgment. It is a confused mass of writhing human forms with Christ in the centre in an attitude of vengeance and wrath—Christ as the Great Avenger—and resembles Jove hurling a thunderbolt. It adds nothing to the ceiling, this the largest fresco in the world.

The Pietà done for his own tomb is now behind the altar in the Florence Duomo, while Michelangelo is buried in Santa Croce. (Contrast this Pietà with that of St. Peter's. It is full of gloom, weariness and contortion.)

Michelangelo spent his last years in Rome although the King of France and the Sultan of Turkey tried to entice him to their dominions. Paul III. asked him to restore the Capitoline Hill; he refused, but consented to design the Dome of St. Peter's and looked upon the work as his last oblation to God.

He died in 1564, having seen the vigour of the Quattro Cento degenerate into the weakness of the Cinque Cento.

Carlyle calls Michelangelo the "Hero as Artist."

He attained the main end of human life; which is self-realization, self-manifestation in the line of work to which he devoted every atom of his being, every faculty of his nature. He lived solitary in the midst of life, he sacrificed all superfluous and hindering elements in the pursuit of his ideal. His was a violent, striving, colossal nature, the antithesis of Raphael's smooth, serene, exquisitely perfect type. He was a sculptor by nature and laboured to express himself in marble. His Sistine frescoes and easel pictures are really painted statues.

RAPHAEL

RAPHAEL, 1483-1520. Born in Urbino. Raphael's father, Sanzio, was a painter and a cultivated scholar. The people of Urbino had received the spirit of the Renaissance with enthusiasm, and Raphael there absorbed the literary influences which are so apparent in his art.

Raphael was sent to Timoteo Viti's workshop in Urbino, but showed such remarkable ability that his guardians put him under Perugino's guidance. His early works are scarcely distinguishable from Perugino's. Compare the Presentation of Keys to Peter, by Perugino, with the Marriage of the Virgin, by Raphael. Raphael next worked with Pinturicchio at Siena and derived from him a feeling for delicacy of type.

Attracted to Florence by a desire to see the cartoons of Leonardo and Michelangelo, he stayed there four years and invigorated his art, widened his knowledge and attained great popularity. Leonardo influenced him more than any other Florentine art-

ist. (See pyramidal composition in the Madonna of the Goldfinch.)

Fra Bartolommeo's influence is also apparent at this period. (Compare his Virgin and Child with Canopy with Raphael's Madonna and Child with Canopy.)

Other works during this early period are Madonna del Gran Duca, Doni portraits, the Entombment. This last is Raphael's first dramatic composition and is false in feeling and exaggerated in posture and expression. He could not manage large forms.

Roman period. Bramante, a kinsman of Raphael, persuaded Julius II. to call Raphael to Rome to decorate the stanze or rooms in the Vatican. Julius was charmed with him, ousted the older painters and destroyed some of their works.

Raphael's stanze in the Vatican are
Stanza della Segnatura;
Stanza d'Eliodoro;
Stanza di Costantino;
Stanza del Incendio del Borgo.
The periods represented are
Philosophy, represented by School of Athens;
Christianity, represented by Heroes of the Church on Earth and Heroes of the Church in Heaven. Called La Disputa.

Parnassus, a collection of the famous poets in the world's history.

The designs are by Raphael, the execution by his pupils.

1. Driving out of Heliodorus from the temple symbolizes the driving out of the French from Italy by Julius II.

2. Mass of Bolsena. Julius and suite introduced. Julius died while this room was in progress and the two remaining frescoes were done for Leo X. The subjects relate to a former Pope Leo, Leo and the Huns.

The Stanza of Constantine was done by the pupils of Raphael. Leo now ordered the decoration of the loggia. This is known as Raphael's Bible. It was executed entirely by his pupils. Raphael now did the famous tapestries in the Vatican. Copies are in the South Kensington Museum in London. Chigi, a rich banker, asked Raphael to decorate his villa, the Farnesina; the Galatea and Cupid and Psyche were done for the villa. Galatea is an example of the expression of the antique in modern terms. The Sistine Madonna followed. He next did the sibyls of Santa Maria della Pace, of which Michelangelo remarked, "Raphael has seen my chapel."

Raphael had finished the upper part of the Trans-

figuration when he died of fever on his thirty-seventh birthday and was buried in the Pantheon at Rome. Raphael was pre-eminent for one quality, space composition. He gets the effect through chiaroscuro. (Example, School of Athens.) He was much too susceptible to the influence of other artists and we can trace his change of manner in each picture. He represents the Baroque in thought and form. He tries to fuse the classic with the modern.

Modern criticism of Raphael is severe. It is said that he debased sentiment into sickly sweetness, sentimentality and false feeling; that he had no true aesthetic sense and became sensational when he tried to be dramatic; and that his colour is harsh and unpleasing. In his own day he was popular although Michelangelo's attitude toward his work was contemptuous. Michelangelo was the head of a faction against Raphael at Rome. Whereas Michelangelo thundered against corruption in the Church and State and was disliked by his contemporaries, Raphael smilingly accepted the ideals and ambitions of his compatriots. His popularity sprang from the fact that he incarnated the sentiments of his age. Whatever may be said of his later work, he was charming under the influence of Perugino, and excels at all times in composition.

LORENZO THE MAGNIFICENT AND HIS FLORENCE

ONE cannot consider the life of Lorenzo dei Medici without presupposing an intimate knowledge of his antecedents and his environment during the formative period of his life.

The first day of January, 1449, marks his advent into one of the most remarkable families the world has ever known. Little more than a hundred years before this date, (St. Anne's Day, July 26, 1343), the Medici family made their first step forward on behalf of the people of Florence.

Through the years that followed, the popular championship shifted from the branch of Salvestro and Vieri, who were proscribed by the Albizzi, to the line of Averardo Bicci dei Medici only to give to Florence the strongest leadership she had ever known. This branch had been permitted to remain in Florence unmolested because they were believed to be interested in commerce rather than in politics. The recognition of the danger that beset the party in power, (the Albizzi family and the Greater

Guilds), came tardily and only when too late did they seek to rid the state of Lorenzo and Cosimo, the sons of Giovanni who had actually become Gonfalonier of Justice in 1421 with the consent of the ruling party. After the exile of the brothers, Florence came to a sudden realization that she had lost an integral part of herself and rose to the situation by recalling the Medici and filling their place in exile by the Albizzi and their adherents. Thus the despotism of the Medici was an accomplished fact. It remained unimpaired and scarcely seriously challenged until the expulsion of Pietro in 1494.

Cosimo absolutely controlled the state of Florence but only through consummate statecraft and tact did he maintain it so that the agents through whom he worked were deceived into believing that they were partners with him on equal terms. He reconciled all parties and succeeded in making the government almost "national" in its universality. With a single exception, when the discontent was promptly quelled, Cosimo's power was never questioned. Through his wealth and diplomacy he laid the foundation for the foreign policy of Florence, all the time remaining in the background pulling the strings of the government, and died in 1464 hailed by his fellow countrymen as *Pater Patriae.*

To think of Cosimo as coldly interested in his business and designing in his politics and to pass over the intellectual and spiritual side of his character would be to fail to account for the strange versatility of Lorenzo's character which he most surely owes to his inheritance. As we consider Lorenzo, we are sure to find a frank exhibition of incongruities in his make-up. To deny these incongruities and to assert that all that is bad in him represents the true Medici character while all that appears good is an effect of artifice and hypocrisy is a confession that a complex character is beyond our understanding.

It was due entirely to Cosimo's comprehension of the spiritual and intellectual needs of the Florentines that art, philosophy and literature thrived in Florence in the 15th Century. The efforts of artists and architects to beautify the city were encouraged, and culture and refinement were fostered in the people. In such a soil as this the seed of Platonic thought took firm root and flourished. A veritable Platonic cult arose in Florence with Cosimo as an enthusiastic member. Greek scholars were brought from Byzantium to interpret Plato and Aristotle. The spirit of antiquity pervaded the thoughts of these students. Even the Roman classics

were reread with an attempt to enter into the ancient mind.

The movement, on the whole, was an effort to break through the fetters of medieval authority and to seek emancipation in the classic point of view. With every phase of this revival of learning Cosimo was familiar and encouraged its development by his personal effort. In fact Burckhart has said: "If we seek to analyse the charm which the Medici of the 15th Century exercised over Florence and all their contemporaries we shall find that it lay less in their political capacity than in their leadership of the culture of the age."

Thus in the fullness of time, Lorenzo the Magnificent was born. His inheritance was great not only through his father's family but through his mother's as well. Maria Lucrezia dei Francesco Tornabuoni was a descendant of the house of Tomaquenci who had, however, abandoned their nobility and their name.

Of all the direct influences which moulded the character of the young Lorenzo, none was more important than the influence of his mother. She was a woman of beauty and grace and dignity. Her intellectual attainments were conspicuous in that age of cultivated and gifted women. She devoted herself

to her husband, her children and her household, but did not allow her daily round of activities wholly to absorb her. She was keenly alive to the intellectual and literary influences that surrounded her and was considered in her day a poet of no mean order; in fact her lyric poems in the vernacular are still spoken of with admiration. The example and encouragement of his mother must necessarily have exercised an important influence upon the poetic efforts of her son, Lorenzo.

The education of Lorenzo and his younger brother Giuliano was the equal concern of his parents and his grandfather, Cosimo. The most enlightened exposition of education at the time available was to be found in the precepts and practices of Vittorino da Feltre of Mantua. Although Vittorino had died in 1446, his memory lived and his principles of education became a standard for times to come. The education of Lorenzo and his brother was conducted along the lines of Vittorino, that is to say by equally developing the intellect and the body. On the intellectual side it embraced the highest possible training in liberal studies, in science, mathematics and general culture. On the physical side much attention was given to gymnastics, fencing, riding, dancing and other exercises.

From contemporary accounts we are able to form a fairly accurate picture of Lorenzo.

"Lorenzo," says Valori who was one of his intimates, "was a man rather above middle height, broad in the shoulders with a body solid and robust. In agility he was second to none and though in exterior bodily gifts Nature had proved herself a stepmother to him, yet in the inward qualities of the mind she had indeed shown herself a benignant mother. He had an olive complexion and though his features were deficient in beauty yet there was a dignity about him which compelled the respect of the beholder. His sight was weak and his nose stunted, (depresso), and he was entirely without a sense of smell."

Lorenzo's natural precocity was sharpened by accidental circumstances. His grandfather was an old man and his father a confirmed invalid so that at an early age it fell to him to represent the family. Ceremonial visits and embassies of various kinds gave him an ease and familiarity with the world and with men which in a mere boy were remarkable.

Although in feeble health, Pietro was keenly alive to the requirements and interests of Florence. The Triple Alliance with Naples and Milan was the

keystone of Pietro's foreign policy. Every effort that Pietro could put forth was exerted to keep Naples and Milan on good terms, and, being unable to act personally, he relied upon the tact, obedience and good sense of his eldest son. A crisis, however, came in the relation of Florence and Milan in the death of Francesco Sforza, the head of the Milanese State. A party arose in Florence which sought to destroy the alliance with Milan. This was not so much the cause of dissent, however, as the inward rebellion against the Medici. A conspiracy under Dietisalvi Neroni and Luca Pitti, trusted agents of Cosimo, was formed to oust the Medici. The conspiracy was promptly crushed, the schemers exiled, and the power of the Medici made greater than ever.

Meanwhile, the Pitti exiles sought to stir up war against Florence. They procured the services of Bartolommeo Colleoni, a condottieri general, whose services had so long been bought by Venice that the conspirators fondly cherished the hope that they might secure the help of Venice herself. Venice, however, at this very time came into an alliance with Florence, Naples, and Milan under the name of the League for the Peace of Italy. Preparations were being made for war and it was generally understood that Venice was ready to render assistance

against Florence in spite of the fact that she had just entered into an alliance with her. Lorenzo, meantime, found himself at the head of the campaign. In the battle at Molinella, July 25, 1467, the Colleonic troops were worsted and the troops retired to winter quarters. Louis XI. of France intervened, and protested against the shifty policy of Venice. The Colleonic War was ended and the triumph of the Medici was complete.

The period of the Colleonic War is made memorable in the life of Lorenzo by the influence of love, poetry and romance operating upon him. At this time he wrote many sonnets and a lengthy prose commentary, the "Commentario," which probably was suggested by Dante's "Vita Nuova." The death of a lady is the occasion for the work. She doubtless had existed but she seems to us rather the ideal of the poet's fancy and deserves to take her place with Beatrice and Laura. Lorenzo's first real attraction was Lucrezia Donati whom he met at a gorgeous tournament, but there could have been little in the attraction for his marriage to Clarice Orsini took place the following December, (1488).

A year later Pietro died and Lorenzo found himself vested with the highest powers of the state. He entered the following account in his "Ricordi":

"The second day after, when I was very young, to wit twenty-one years of age, there came to our house the principal men of the city and of the State, to express their grief at what had happened and to comfort me. They requested that I should undertake the care of the city and of the State as my father had done. To this I unwillingly assented, as not being in accord with my age and a matter of much care and danger; but I undertook it solely for the preservation of my friends and supporters, since at Florence it is ill-living without governmental authority."

It is important to realize that Lorenzo was invited to assume the headship of the State and that he did not usurp it. Having decided to accept the invitation, it was of first importance that he consolidate his authority on the instant of its being conferred upon him. He immediately sought to make some constitutional changes that would make his power secure. The people demurred a little, discerning, as they thought, the cloven hoof of despotism, but finally they accepted the arrangements.

The first years of Lorenzo's government were on the whole peaceful if we except the Nardi Con-

spiracy at Prato which was in reality the last flicker of the old spirit of disaffection against the Medici that had produced the Neronic Conspiracy three years before. This was just as easily stamped out as the earlier one. Lorenzo was free to pursue his foreign policy which was in every way to strengthen the Triple Alliance between Florence, Milan and Naples.

It was in pursuit of this policy that he magnificently entertained Galleazzo Sforza, Duke of Milan, (1471). This visit was not an unmixed success for it served to make the alliance with Milan disagreeable to the people of Florence and to arouse the jealousy of Naples. The final estrangement of Ferrante of Naples and Lorenzo was gradually brought about and was to tell very strongly against Lorenzo in later days.

The death of Pope Paul II., (July, 1471), had important consequences for the Triple Alliance. Paul and Naples had never been great friends, but a new pope changed matters and a strong bond sprang up between Sixtus IV. and Ferrante.

Lorenzo sought in every way to establish pleasant relations between himself and the papacy. He went at the head of an embassy to congratulate the Pope, was received with every token of respect and esteem

and brought back to Florence many gifts from the Pope. He sought at this time the promise of a cardinalate for his brother, Giuliano, and to all appearances the Pope was not unwilling to listen to his request.

Lorenzo was scarcely back from this expedition when an insurrection arose in Volterra. Volterra, situated on a lofty eminence, lies between Piombino and Florence, about thirty miles southwest of Florence. It was under a Florentine prefect but was on the whole self-governing. The rising in 1472 was the fifth within a hundred years.

In 1471, a certain Benuccio Capaccio proposed to form a company and work the neglected alum mines in the vicinity of Volterra. It is thought that because the Medici had the monoply of alum in Italy, Lorenzo was an important member of this company, but of this we are not sure. At any rate the Volterrans were incensed that these valuable mines should pass from the control of the community into the hands of outsiders. There was a general uprising which was in reality an attempt to repudiate the suzerainty of Florence and to declare independence.

Lorenzo was apparently eager for war and would listen to none of the compromises that were event-

ually offered. Through treachery on the part of one of the Volterran generals, the Milanese who had advanced against the city were admitted to the town. The Milanese auxiliaries sacked the town and inflicted unspeakable horrors upon the people. Lorenzo had no hand in the devastation but he was ready to take full advantage of the victory. A commanding fortress was built, the powers of self-government were taken away, the ringleaders of the disturbance were banished, the alum mine restored to the company and all mineral rights in Volterra were definitely assumed by Florence. At the same time Florence sent money to the devastated town to meet the immediate needs of the people and Lorenzo himself went to Volterra to administer to the distressed.

Perhaps he could well afford to show such great kindness when through his policy his state had reaped such a harvest. While many people are ready to attribute the basest motives to Lorenzo's actions and others wish to free him from all responsibility in the matter, he could not himself have been free from guilt in his own mind for, if the legend be true, he confessed to Savonarola on his deathbed that the sack of Volterra was one of the three sins which lay most heavily upon his conscience.

The Volterran episode served only to raise Lorenzo in the eyes of his Italy and his reputation seemed to grow every day. From his extensive correspondence with foreign princes and the many strange favours they asked from him we can gain some idea of the consideration with which he was held and of the intimacy which existed between him and his fellow sovereigns of Italy.

Lorenzo was at this time deeply engrossed in poetry and philosophy and popular entertainments but there was gathering about his head a storm which culminated in the Pazzi Conspiracy, (1478). A series of circumstances combined to estrange Lorenzo from the Pope and Ferrante of Naples and from some of his own adherents in Florence.

A number of particular causes can be shown to have contributed to the alienation of the Pope from Lorenzo but all these can be reduced to one cause: the opposition between the political interests of Florence and the political designs of the Pope. Sixtus soon discovered that if the papacy was to be respected it must strike out a new line for itself. He sought to elevate his own family and to carve out principalities for them under the suzerainty of the Holy See. To secure the district of Romagna became his first object. The papal claims were definite and

could easily be enforced. This territory, however, touched upon Florence.

The Pope had secured the friendship of Naples but Venice took her place in the Triple Alliance and Florence, Venice and Milan were able to put up successful opposition against the Pope. The Pope was meanwhile working quietly to secure as many allies as possible. Sixtus and Lorenzo soon came into direct conflict over the papal attempt to secure Imola, for Florence had vainly tried to purchase it from the Duke of Milan and was much chagrined when the Pope succeeded in purchasing it and handed it over to his nephew whom he married to Caterina Sforza. Lorenzo put forth his utmost efforts to thwart the arrangements. If financial obstacles were raised the Pope might not be able to obtain the purchase money. This seemed an easy scheme since the papal funds were in the Medici bank at Rome. At this juncture the Pazzi, rival bankers came forward and undertook to negotiate the business. Sixtus immediately transferred his funds to the Pazzi Bank so that the case of Imola had a double bearing on the conspiracy marking the beginnings of rivalry between the Pazzi and the Medici and also the beginnings of hostilities between Lorenzo and the Pope.

The Pazzi family was of great antiquity and was closely connected with the Medici by marriage. Although rival bankers, friendly relations had always existed. But all the latent animosity cropped up when the Pazzi had a chance to interfere in the Imola case. It is thought of some that there had long been a grievance held against Lorenzo because the Pazzi felt that through his interference they had been cheated out of an inheritance and Machiavelli has said that a man is more affected by the loss of a patrimonial estate than by the loss of his paternal parent.

Whatever their enmity, it is unlikely that the Pazzi would ever have carried their animosity to the point of conspiracy and assassination unless they had been goaded from without. Girolamo is without doubt the villain. He had secured Imola and was seeking to extend his sovereignty to Forli and Faenza. Carlo Manfredi of Faenza sought the aid of Florence against the intruder. Girolamo, naturally identifying Florence with Lorenzo, decided that it was best for his enterprise to be rid of Lorenzo. Being well aware of the sentiments of Francesco Pazzi toward Lorenzo, he saw in him a convenient instrument to serve his purpose.

Together they sought to assassinate Lorenzo and

his brother, to effect a revolution in the State and to muster up foreign levies which should attack the city from without when they were least expecting it. They found in the person of Francesco Salviati a willing conspirator. Lorenzo had prevented him from securing the Archbishopric of Florence and kept him from Pisa for three years.

The plans of the conspirators had the sanction of the Pope and soon won Jacopo dei Pazzi who had at first refused to join the conspiring forces. They conceived the idea of inviting Lorenzo to Rome for Easter that he might talk over matters with the Holy Father. Lorenzo, however, did not accept the invitation so the scene of his imminent misfortune shifted from Rome to Florence.

There were seven heads to the conspiracy but they were in doubt as to their plan of action. At last they decided that the presence of some important person in Florence would help matters. They made a cat's-paw of the young Cardinal Raffaelle Sansoni, a nephew of Girolamo. He was summoned from his studies at Pisa to visit the Pazzi. Lorenzo promptly invited the young man to visit him at his villa in Fiesole. Giuliano was too ill to accompany them so the plan of the conspirators was upset, but the cardinal either upon his own initiative or at the sug-

gestion of his mentors expressed a desire to see the treasures of the Medici Palace. He proposed Sunday, April twenty-sixth, when he would not only visit the Medici but celebrate High Mass at the Duomo.

Invitations to a banquet were issued to a distinguished company but at the last moment Giuliano was too ill to attend the banquet but promised to greet his friends at the cathedral. The conspirators hastily consulted and decided that during the celebration would be the best time to strike. The parts were allotted: Francesco Pazzi and Bernardini were responsible for Giuliano while the Archbishop Salviati and his relatives were to seize the Palazzo Publico and rouse the city as soon as the alarm was given.

The murder of Lorenzo was left to the professional hands of Montesecco but here a difficulty arose for Montesecco was unwilling to do murder in church. Two priests, Maffei of Volterra and Stefano of Bagnone offered their services. The bell which rang when the host was elevated was the signal. Giuliano was pierced by nineteen wounds, but Lorenzo escaped with only a slight scratch, owing no doubt to the lack of skill on the part of his assassins. These treacherous and sacriligious acts by

no means received popular approval; the conspirators all met with terrible fates. Nothing was too bad for them; many were hung out from the Palazzo Publico and those who escaped were hunted down and met with no less consideration. The family and name alike of Pazzi was wiped out of Florence. Instead of the position of the Medici being weakened it became even more secure than before. The people were almost inconsolable for the loss of Giuliano for he was endeared to them by his beauty and his strength.

The news of the Pazzi Conspiracy spread with wonderful rapidity throughout Europe. Venice sent a letter of condolence speaking for Milan as well. Louis XI. expressed his horror at the crime and his intention of sending an ambassador to Florence to act with and for Lorenzo. All other European countries felt that a crisis had come for Christendom.

The Pope sent a letter deploring the outrage but his attitude was only temporary. Only a short time after this the Florentine ambassador in Rome was insulted and Florence ordered all citizens domiciled in Rome to return home. The Pope fearing a dislocation of finance and commerce gave orders that they should be imprisoned. Florence, however, held the young cardinal as hostage so the Pope had to

relent. But before the cardinal had left the Palazzo Publico, Sixtus published a Bull of Excommunication against Lorenzo and placed Florence and her dependencies under an interdict.

General preparations were made for hostilities and the "Brief Answer" was sent to the Pope. It was a remarkable letter, audacious in its language and stinging in its criticism of the Pope. But its real danger lay in the suggestion that Louis XI. was ready to give aid on behalf of Florence. Louis XI. had in fact sent Philip de Commines to Italy but Lorenzo was unwilling to call a foreign power into Italy. The Pope at this juncture gave out that he was at war only with Lorenzo but those who knew him felt sure that he was simply stirring up rebellion in Florence to secure it for his own possession.

The Triple Alliance which the Medici had forged with so much patience proved itself of little value when it was needed most. Venice was shifty and though brave in words was weak in deeds, Milan was in the throes of internal confusion and unable to offer any assistance to Florence. Lorenzo sought the Florentines themselves and declared that if they thought his banishment best he would withdraw but that if they preferred to keep him he would dedicate all he had to their service. His speech be-

fore the people roused the greatest enthusiasm and they declared their unwillingness to lose him and assured him that his cause was theirs.

Open hostilities were at last begun with the odds very much against Florence. The opposing army was in fine shape, well drilled and well commanded while the Florentines seemed like Falstaff's ragged army. Things naturally went against Florence in the Campaign of 1478. Louis XI. finally intervened and urged a truce but the Pope was obdurate and the war was begun again.

The Campaign of 1479 showed some victories for Florence but on the whole the situation looked grave. The expenses of the war were ruinous and all classes were loud in complaint. There were no funds to start a new campaign with and besides a plague swept over the city so that popular enthusiasm was reduced to nil. Lorenzo, quick to see how matters stood, decided to take his fate in his own hands, and surrender himself to Ferrante, the least implacable of his foes, trusting that by the exercise of his diplomatic skill he could work upon Ferrante to renew his old friendship and restore peace to Italy on terms honourable to Florence and Lorenzo. Ferrante listened to his arguments, but, pressed on the other side, he hesitated to comply at first.

Later, however, they came to terms and it was decided that Lorenzo must apologize to the Pope and give up certain territories won during the war. The alliance between Naples and Florence was secured and Venice took the place of Naples in the papal league. There were many difficulties in the way of Florence but these were soon ended by the descent of the Turks upon Italy. Lorenzo was naturally suspected of calling in the Turks, but there can be little authority for such suspicion.

The Pope realized that peace was necessary and received the embassy sent from Florence to offer the apology. Everything was vague and perfunctory and almost ironical in the apology, but everything was splendid and imposing in the manner in which it was made. The Pope gave his pardon and blessing and High Mass was celebrated to confirm the reconciliation. Florence now gave herself up to rejoicing and a splendid memorial of this great crisis was executed by Botticelli, (Pallas and the Centaur).

Last Years of Lorenzo's Life

During the remaining twelve years of Lorenzo's life little of importance happened and he was able to devote himself to constitutional reforms, commercial activities and the building up of fiscal systems.

Florence enjoyed great prosperity and leisure to devote herself to her tastes.

Amid all the intrigues of his diplomatic life Lorenzo found time to enjoy his family life. His mother lived with him till 1482 and was his closest friend and confidante. With his wife, however, no such keen sympathy existed. She seems to have been a cold and unresponsive person, little interested either in the public or private matters of her husband's life. Nevertheless, she was a good mother though sometimes unwise in the discipline of her children.

Lorenzo, while he loved his children devotedly, not unnaturally regarded them as creatures for the furthering of his policy. He lamented the wilfulness and passionate nature of Pietro and sought early to train him for the place he was to fill at his father's death. He effected good marriages for his daughters and secured a cardinalate for Giovanni. He continued during his last years to entertain the people of Florence and the ambassadors to the city with his usual magnificence. He was happy in the time of his death for his own fortunes were at their height and his family in greatest esteem while a deceptive peace lulled Italy into a sense of security.

Lorenzo had always suffered from gout which at

last took possession of his whole system. He suffered greatly during his last days and finally died April 18, 1492. There are two conflicting stories of his death. Lorenzo requested Savonarola to perform the last rites for him. Savonarola had been preaching in Florence, condemning the demoralizing luxury of the city and attacking the political methods of Lorenzo and his adherents.

It is said on one side that Savonarola after hearing Lorenzo's confession fully absolved him and that Lorenzo breathed his last passionately kissing the crucifix. Another story tells that Savonarola made it one of the conditions of his absolution that Lorenzo should restore liberty to Florence and that Lorenzo turned from him in anger. Thereupon Savonarola left him unshriven and Lorenzo's last hours were passed in mental agony.

This story hardly deserves credence, however, since Lorenzo's body rested for a while in San Marco, Savonarola's convent. His remains were eventually deposited in the same sarcophagus of porphyry erected to his father and his grandfather. Sixty-seven years later they were removed to the old sacristy and placed in a nameless vault under Michelangelo's statue of the Madonna. In 1895 the

vault was opened and the coffin transferred to the sarcophagus.

There was no doubt of the unaffected grief of all classes in Florence at his death. By a decree of the Signoria and the Councils it was decided to transfer to Pietro, his eldest son, "the public honour due to his father and his ancestors." The succession of Pietro was to be regarded as a "public testimonial of the gratitude to the memory of so great a man."

Lorenzo and the Renaissance

There could have been no better background for the genius and catholic tastes of Lorenzo the Magnificent than the period of the Renaissance. He was in point of fact, the very embodiment of Renaissance tendencies. He was even greater than many of the greatest scholars of his day because he combined with his life of thought and study an almost abnormal life of action. He had no time, therefore, to lose his perspective in pedantic considerations of details.

He collected treasures of art because their beauty satisfied him, he read Greek and Latin classics for their beauty and their teachings and was never lost in the maze of abstruse philological speculations and syntactical discussions. He appreciated only too well

Plato's discrimination between the philosopher and the rhetorician in his Republic.

As a patron of art and learning Lorenzo shows his supreme greatness. He never patronized for he believed that genius should be humoured and did all in his power to encourage it. He felt it an honour and a privilege to assist scholars and artists of his day. He supported the Universities of Florence and Pisa, established academies and founded libraries. But not only was Lorenzo interested in Greek and Latin, he did much in furthering the cause of the vernacular. It was through him, no doubt, that Dante came into his own again in Florence.

In 1481, the Florentine "Editio Princeps" of the "Divine Comedy" appeared with Landini's commentaries and twenty woodcut engravings. Lorenzo vainly negotiated with Venice for the removal of Dante's remains to Florence and through his earnest endeavours the Signoria annulled the decrees which had deprived the poet of citizenship, and placed a laurel-crowned statue of him in the Baptistery of San Giovanni.

With the revival of learning the development of the vernacular Italian literature, which the work of Dante, Petrarch and Boccaccio shows to have been in progress, had been sadly interrupted. The

vernacular had survived only in the songs of the people but was awaiting some champion to bring it forth again.

Through his many-sided activities Lorenzo was in touch with life at all points and being himself a poet of no mean order soon realized the beauty that lay concealed beneath the familiar forms. His services to literature are that he brought poetry once more into touch with the realities of things, that he raised to the dignity of literature the artless conceptions of the crowd by incorporating its spirit into his own productions and that he restored the Tuscan language indisputably and permanently to its proper place as a fit medium of expression.

The seed of this revival was probably sown by Alberti, (Trattato 1434), when he stood forth as the champion of the Lingua Toscana; the fruits were gathered by a brilliant group of native writers: Lorenzo dei Medici, Machiavelli, Poliziano and Guicciardini.

Lorenzo as a Writer

Lorenzo's "Commentario" is his sole contribution to Italian prose literature. It was composed, as we have said before, along the lines of the "Vita Nuova." He traces in it the origin of his sonnets on

the death of Simonetta Cattaneo. In one part he devotes himself to a criticism of the sonnet as a poetic form. He defends it as not inferior to other measures and indeed from the difficulty of writing a good sonnet he endeavours to raise it to the highest place.

Lorenzo certainly wrote good sonnets; he had a delicacy of touch and there is scarcely one of his sonnets that is wholly commonplace while not infrequently there flashes forth the light of true poetry:

Bright shining star! Thy radiance in the sky
Dost rob the neighbouring stars of all their light.
Why art thou with unwonted splendour bright?
Why with great Phœbus dost thou dare to vie?
Perchance those eyes which death so cruelly—
Too daring Death—hath ravished from our sight,
Have given to thee the glory of that light
Which can the chariot of the sun defy.
Oh, new-created star, if star thou art,
That Heaven with new-born splendours dost adorn,
I call on thee! Oh, Goddess quickly hear!
Of thine own glory grant me now a part
To fire these eyes with endless weeping worn,
With something of thy light that they can bear.

A group of poems in ottava and terza rima in which the "Eclogues of Virgil" and the "Metamorphoses of Ovid" lend colour to much that is original in the poet himself, includes the "Selve d'Amore," "Ambra" and some of the capitoli or eclogues, such as the "Corinto." The "Selve d'Amore" are miscellanies of love. The poem is graceful and correct but it has too much of the cold precision of an academic exercise. If we turn from Lorenzo's "Selve d'Amore" to Poliziano's "Giostra," we have Lorenzo's theme lit up with the warmth of genuine inspiration. This latter poem inspired Botticelli's "Birth of the Virgin," the "Primavera," and the "Mars and Venus."

The "Ambra" does not appear in the Aldine edition of Lorenzo's poems but was disinterred from the Laurentian Library. In it he relates a metamorphosis in Ovid's manner in order to give a poetic origin to his villa at Poggio a Caiano.

The capitoli or eclogue sings the shepherd song of love in terza rima and shows an easy manipulation of Dante's metre. There is one passage for which one might suppose the whole was written:

> Thus I beheld the roses dawn and die
> And one short hour their loveliness consume.
> But while I watched those languid petals lie

Colourless on cold earth I could but think
How vain a thing is youthful bravery.

Although the poem compares favourably with conventional pastorals, Lorenzo could not have helped feeling the thinness of such composition and realizing that the days of Theocritus and Virgil were passed.

The "Nencia" is Lorenzo's real masterpiece. He wrote it doubtless as a satire against such people as Nencia and Vallera but he ends by falling in love himself with the bright-eyed rustic beauty and mourns her death in one of the most winsome of his "Canti a Ballo."

The "Canti a Ballo" are adaptations from actual songs of the people but just as the genius of Burns absorbed into itself the efforts of popular Scotch songmakers so to the worthless vulgar ditties Lorenzo has given form, substance and lyric grace. Many of these songs are so grossly immoral, however, that Lorenzo has been accused of pandering to the worst passions to increase his political influence. The same attitude is held toward his "Canti Carnascialeschi," or carnival songs. But if we consider that the Florentines of his day were not models of modesty and songs which did not appeal to the

popular taste would have small chance of success we shall probably come nearer the true situation. Moreover, we must remember that poetry was for Lorenzo a relaxation and that its merit lies in his spontaneity and in his artless expression of a passing mood.

It is rather pleasant to picture to ourselves the merriment of a Florentine crowd in the midst of one of their carnivals and hear the refrain break through their revelry:

> Fair is youth and void of sorrow
> And it hourly flies away,—
> Youths and maids enjoy today;
> Naught ye know about tomorrow.
> This is Bacchus and the bright
> Ariadne, lovers true;
> They in flying times despite,
> Each with each find pleasures new.
> These their nymphs and all their crew
> Keep perpetual holiday.
> Youths and maids enjoy today!
> Naught ye know about tomorrow.
>
> Ladies and gay lovers young!
> Long live Bacchus, live desire!
> Dance and play, let songs be sung.

Let sweet love your bosoms fire
In the future come what may!
Youths and maids enjoy today
Naught ye know about tomorrow.
Fair is youth and void of sorrow,
But it hourly flies away.

One hears again the echo of the Horatian "Carpe Diem."

One can readily understand the mood in which Lorenzo composed the "Canti" but it is hard to reconcile to him the satanic mood which inspired "I Beoni," the drinkers. The piece is written in terza rima and is undoubtedly a satire on the "Divine Comedy." At the same time it is a satire on excessive drinking. It is more interesting as a psychological problem than as a work of literary art. It is a blasphemy put forth for the sake of a joke and it is hard to realize that the inventor of this most revolting conceit in literature was the author of the philosophic lines of the "Altercazione," of the religious ardour of the "Lauds" and of the morality play of "SS. Giovanni a Paolo," the man whose last words to the world of letters, (the closing lines of "SS. Giovanni a Paolo"), were the expression of the conviction of his inmost soul:

How life deceives! How vain are all our cares!
Even now the vital spirit quits my frame.
Oh, Christ of Galilee! Thou hast indeed prevailed.

Contemporary estimates of Lorenzo's poetry savour naturally of the partiality of friends but they are none the less interesting. Marsilio Ficino asserts "from Pallas his wisdom, from Juno his capacity for rule, from Venus his graces, his poetry and his music." Pico della Mirandola compares Lorenzo with Dante and Petrarch and makes no secret of his preference for Lorenzo. He rather artfully says to Lorenzo: "He who takes away from you mutilates you; who takes from Petrarch trims and enhances him."

Today Lorenzo can make no claim to a place among the few great poets, but he stands out rather for his encouragement of the Tuscan dialect and interests us through his poetic record of his many-sided life.

The Florentines, while by no means free from the prevalent vices of the age of the Renaissance, were distinguished by an earnestness and depth of character that were lacking in the Neapolitans and the Milanese. There was too much commercial activity to warrant great licentiousness. Moreover, there was

a genuine spirit of democracy, each man mixing with his fellows on equal terms. Nor were such distinctions of wealth and occupation as existed emphasized by the fact that education was the privilege of the few.

Everybody in Florence was educated up to a certain point and the intellectual of the people were keen, alert and to some extent trained. The sense of beauty was the native possession of the high and low alike. Poverty could not complain of lack of opportunity, for the opportunity to rise to the highest ranks in art, scholarship or literature was open to anyone, however poor, who had talent and preservation. Life was simply led by all. As a people they were not given to overeating and extravagant display. The dress was, on the whole, simple. (Cf. Botticelli's Adoration of the Magi.) Of course the distinction must be drawn between ceremonial occasions and everyday life.

Women, especially married women, enjoyed a position in Florence equal to men. The scheme of education which was deemed proper for men was deemed equally proper for women. The unmarried girl, though carefully trained, was kept in seclusion till she came before the world in the capacity of wife. When elevated to this dignity her opinion was

given freely and regarded with respect, and in the formal discussions she took her place with men as president of the debate. She was supposed to be sufficiently conversant with the world, not to be shocked when questionable anecdotes were current and from the time of Boccaccio on she was capable of contributing her share to this form of entertainment.

In their social and intellectual freedom women did not lose their capacity for domestic virtues. They were supposed to be good housewives and to understand the management of their children and servants. At the same time in the society of the Renaissance the married woman was exposed to peculiar temptations which it is scarcely likely that she would resist. The love intrigues centred about her, rather than about the unmarried girl. Marriages were for the most part *pour les convenances* so that the wife was not supposed nor did she expect to be the exclusive object of her husband's affections.

Lorenzo followed the prevailing custom in his intrigue with Bartolommea dei Nasi, but his amours did not end with her, if Guicciardini is to be believed, for he says that Lorenzo was much addicted

to illicit loves which were in some degree responsible for his early death.

In Renaissance Florence, as in all times, woman laid herself out to attract and captivate. The dominant characteristic of her costume, however, was simplicity, though the materials and the slashings of the sleeves and the bodice, the loopings of the rope beneath the breasts and around the waist set off the figure to advantage. The use of cosmetics, false hair, hair ornaments and perfumes was universal. The full extravagance of meretricious adornment was reserved for festivals or tournaments in which the people of Florence took special delight.

Although the people of the city enjoyed the spectacles of sports, tournaments, mummings, masquerades and morality plays, it was the custom of those who could afford it to spend much of their time at their country villas. Here the men were able to give themselves up to the cultivation of the land in their leisure moments. Lorenzo, like many of his contemporaries, found delight in the peace of the country: he never tired of accumulating country estates. He was learned in drainage, breeds of stock, tree planting and landscape gardening. It is not unlikely that during the brief intervals in which he was unburdened

of the cares of the State and politics that he felt this the only life worth living.

State of Florence and Italy after Lorenzo's Death

It was less than three years after Lorenzo's death that the storms which had threatened Italy broke in full force upon her. She became the prey of the invader. Florence was caught up in the turmoil which she was powerless to control and after many vicissitudes sank exhausted in the grip of despotism imposed from without. The balance of power which Lorenzo had so delicately posed had almost lost its equilibrium before his death; upon the succession it fell altogether out of gear.

Pietro was a man not without intellectual attainments, but with little grasp of public affairs. He was disliked in Florence because he bore himself as an Orsini rather than as a Medici. Through his vacillation during the French invasion he earned his expulsion from Florence and was drowned while serving with the French troops at Garigliano, (1503). After his expulsion, a republic was set up in Florence by Savonarola who was followed by Piero Soderni.

The Republic remained firm in her alliance to the

French, and when the French were finally driven from Italy after their failure to take Naples and Milan, Florence stood in isolation. Pope Julius saw in her weakness an opportunity too good to be lost and undertook to restore the Medici régime. When the Republic refused, the Spanish with whom the Cardinal Giovanni and his brother Giuliano were then associated, laid siege to Prato and sacked it. The entrance of the Medici was secured, but they were not hailed with pleasure. The cardinal was the controlling spirit in Florence, the Republic was overthrown and the Medici system set up.

Just at this time the Pope died and Giovanni was elected to fill his place. Giuliano was withdrawn and Lorenzo, Pietro's son, put in his place. In 1519, Lorenzo died, having bequeathed to futurity the notorious Caterina dei Medici. Upon his death, affairs were conducted by Cardinal Giulio, the illegitimate son of Giuliano, who had fallen in the Pazzi conspiracy. When he became Pope Clement VII., two Medici bastards were imposed upon Florence, Ippolito, reputed son of Giuliano, and Alessandro, reputed son of Lorenzo. Europe at this time was in a state of upheaval. Francis I. of France was attempting an invasion of Lombardy. Clement incautiously broke with Lombardy and threw his fortunes with

Francis. At the Battle of Pavia the forces of France were routed and Francis became the prisoner of Charles V. of Lombardy. In 1527 came the sack of Rome; the Pope was reduced to the position of prisoner in the Castle of S. Angelo.

In the Pope's extremity, Florence threw off the bastard yoke and established a republic. But when a reconciliation was brought about between the Pope and the Emperor, part of the price was paid with the liberty of Florence. The rule of Alessandro, (Ippolito had been murdered), was reimposed upon Florence and his position was recognized as Duke of Florence. When Alessandro was assassinated in 1537 by his kinsman Lorenzino, Cosimo, representing the younger line of the Medici House, became Lord of Florence only to absorb her into the Grand Duchy of Tuscany with himself as Grand Duke.

Such were the vicissitudes of Florence within the brief period of less than fifty years after Lorenzo's death. Could he, had he lived, have controlled the storm? The memory of his greatness cast a glamour about his name and naturally enough gave rise to the Laurentian legend in which Lorenzo looms large as a compelling figure who, but for his premature death, could have saved Italy and Florence alike.

RENAISSANCE WOMAN

EMERSON once asked, "Of what use is eternity to a man who does not know how to employ with profit a half hour?"

We have seen that physical courage was a natural attribute in the 15th Century woman, not an acquired characteristic as it is today, finding its only outlet in sport, which is, of course, the modern substitute for war.

The education of the Renaissance woman encouraged and developed her natural quality. She received precisely the same mental training as her brothers; at five or six years she began the study of Latin; read Cicero, Virgil, Aristotle and Plato; and, for diversion, discussed the deeds of Greek and Roman heroes and heroines and the adventures of Roland and Oliver with her tutor. At fifteen, she was marriageable. In the ten years between five and fifteen the number and variety of her studies overwhelm the modern mind. She was taught dancing of the most intricate and beautiful style. Ballets of

five-year-old children were always introduced at wedding festivities. Riding was an essential accomplishment at a time when journeys were made on horseback. The management of the household, the elements of statecraft, the appreciation of art and poetry, playing on the lute and the singing of canzone, were followed by the study of Greek, French and the art of letter writing. Two thousand charming letters of Isabella d'Este have been preserved to us.

Caterina Sforza, in the peaceful intervals of her life, danced all night, hunted all day, patronized men of letters, established an Academy of Fine Arts, nursed her people through the plague, arranged excellent marriages for her children, and found time to fit up a laboratory in her palace where she studied magic and medicine.

And withal Caterina was beautiful, kindly and generous. A contemporary historian describes her arrival in Rome as the bride of the son of Pope Sixtus IV.: "When she issued from her litter it was as if the sun had emerged, so gorgeously beautiful did she appear, laden with silver and gold and jewels, but still more striking from her natural charms. Her hair, wreathed in the manner of a coronet, was brighter than the gold with which it was entwined,

her eyes sparkled behind the mantling crimson of her cheeks. Her gown was fashioned after the Cyprian style, of crimson brocade lined with ermine, and cut square to reveal her beautiful neck. She wore a silver girdle worked with pearls."

A French writer describes her thus: "She rode in a red skirt at the head of her huntsmen, like a legendary fairy, and reining up her horse with her delicate scented hand, she smiled upon her people, her white teeth flashing through her ruby lips."

What was the secret of her joy in living, her gaiety, her vitality, her ardent desire for the expression of every faculty of her nature? Why was she energized in body, mind and spirit? The qualities of cowardice, indifference and resignation were considered so despicable that Alessandra Strozzi rejected a rich wife for her son because the girl was "apathetic."

First of all, the 15th Century woman inherited a vein of heroic physical courage, the primitive courage of the human animal, which has its roots in the instinct for self-preservation. Her body reacted instantly to danger. For her there was no moral problem, no mental hesitation, no regret, no remorse. Instant and complete retaliation was her

instinct and she obeyed it without logic and without reason.

When Caterina Sforza's husband was murdered before her eyes, she mounted her horse, summoned her retainers, rode to the part of the city whence the murderers came and put to the sword every man, woman and child in the quarter.

After the murder of a second husband, Caterina defended her castle of Forli against the conspirators who had possession of her six children. The little family was dragged to the foot of the citadel and Caterina was threatened with their immediate slaughter unless she surrendered the stronghold. Her defiant reply, given without a second's hesitation, shows the animal quality of her courage. "Children," she replied, "are more easily replaced than citadels."

Caterina bore the title of the Great Virago, an expression used to denote a woman of masculine bravery and audacity, an expression which carried the highest praise. Today, the word, "virago," defines a bold, impudent, shrewish woman and is exclusively a term of criticism and reproach. In the degradation of this word may be read the history of the limitation of our activities.

Caterina Sforza lived in an age where self-expression took the form of deeds, not words. Upon

hearing that another fortress was in danger of yielding to the enemy, she rode thirty-two miles at midnight, and the next morning, two hours after sunrise, the lady Caterina gave birth to a son. Mingled with this physical heroism which contended to the death was readiness to accept the inevitable; to face calmly the chances and changes of life.

After years of desperate resistance, she was finally conquered by Cesare Borgia, taken captive to Rome and thrown into the Castle of St. Angelo, where she endured the most cruel treatment from Alexander VI., the Borgia pope. The French, always friendly to the Sforzas, compelled her release and she retired to Florence to superintend the education of her youngest son, who became the famous warrior, Giovanni of the Black Bands.

She endured the cruelties of the Borgia brood in dignified silence and wrote to her son, "I am habituated to grief. I have no fear of it." This was the fortune of war. She was no less superb in defeat than in victory.

Caterina was the illegitimate daughter of the great Condottiere Francesco Sforza.

Leonora of Aragon, daughter of the King of Naples and mother of Isabella and Beatrice d'Este, sprang from her bed and fled with a baby a week old

and three young children just as a mob of conspirators rushed in and killed all who resisted.

Great as was the culture of the time, the background was alive with danger. Private vengeance in the shape of murder, public vengeance in the form of war, lurked in the shadow of festa and pageant. It is difficult for us, protected as we are at present, to realize the physical dangers which confronted women in the 15th Century. The intrigues of political parties, the bitter feuds between the great houses, plotting each other's downfall, only to be exiled or murdered in their turn, created in woman a high degree of physical and mental readiness in emergency and a power and energy not less manly than that of their mates.

We must look at the natural qualities of the Renaissance woman, ask why she possessed courage, strength and readiness, and discover the effect of education upon her character; physical courage inherited from fathers; physical reaction and retaliation.

They lived according to the theory which is stigmatized today as biological. But the fact seems to be ignored by those who discuss the biological theory, that the race or the individual, who lives in accord with it, is entirely unconscious of any theory and is,

therefore, giving expression to his real "genius" for living. In a forced contention with such a genius we may find ourselves morally and spiritually strong, but physically weak, and will, therefore, go down before it, while the conqueror rears his own structure, thought and being upon our ruins.

The one fact of which we may be sure in the life of a Renaissance woman is that it will be brief. The love of life in woman, the ardent instinct toward development had its origin, perhaps, in the fact that death to her was an ever present possibility. In every direction her life was in danger. Childbirth, tuberculosis, and the plague claimed their victims at an age when we consider woman still immature and inexperienced in the art of living.

Simonetta died at twenty-one, Giovanna Tornabuoni at twenty, and Beatrice d'Este at twenty-two, yet each left the mark of a powerful and distinguished personality upon her contemporaries, each was immortalized by the poets and artists of her day.

Every Italian desired a large family; numerous offspring conferred prestige upon the house. It was part of the duty of a wife to bring up the illegitimate children of her husband with her own brood and no distinctions were made between them. Duke

Ercole d'Este of Ferrara had his portrait painted with two illegitimate daughters by his side to send as a present to his betrothed wife, Leonora of Aragon. Marriages were carefully arranged. The first husband of Caterina Sforza was a nephew of Pope Sixtus IV.; her second husband was a Medici.

What was the secret by which these children acquired the poise, intelligence and spiritual quality that shine through the ages and compel our admiration?

First of all, they possessed as a natural heritage from their ancestors a vein of heroic courage. It is difficult for us, as Taine puts it, protected as we are by judges and gendarmes, to realize the difficulties and physical dangers which confronted the human being in the 15th Century. Not only the dangers of war, but the private intrigues of political parties, the bitter feuds between the great houses, plotting each other's downfall, only to be exiled or murdered in their turn, created in woman as well as in man a high degree of physical and mental readiness to cope with life as they found it.

The pageant of Renaissance art and culture is thrown into higher relief by its background of vengeance and crime. At Perugia while the young Raphael painted his serene and gracious Marriage

of the Virgin, the streets outside his studio ran with the blood of the noble houses of the d'Este and the Baglione. Yet such was the aesthetic attitude of the citizens that they gathered in the market place where he lay, not to deplore the death of Alessandro Baglione, who had died in a fair fight, but to admire his beauty of form and face and to beg Raphael to perpetuate that beauty in art. This Raphael has done in the Sistine frescoes and in the little canvas of St. Michael and the Dragon now in London. These tragedies, to which all men of position and influence were exposed, begot in their wives and mothers a steadfast loyalty to the traditions of their race; hatred of enemies, and a desire for vengeance, concealed beneath a mask of candid suavity.

It is from letters of princes and ambassadors to the courts of Florence, Milan, Ferrara and Mantua that we glean pictures of the women. It is an indication of their importance.

The 15th Century Italian recognized the vital truth that neither man nor woman can reach their fullest development without close emotional and intellectual union. There was no struggle for equality of the sexes; that was an accomplished fact. Woman strove for development in company with man and did not find it desirable to accuse him of

injustice as part of her social philosophy. "A good mate," wrote Alessandra Strozzi to her son, "comforts and ennobles a man in both body and soul; a man, when he is a man indeed, makes a woman a woman."

We must not forget that the so-called "virtue" of many a modern woman is built upon convention, not upon reality. Physical chastity may be preserved, but mental infidelity is an everyday vice in women who would be profoundly shocked at a logical conclusion to their mental meanderings.

The trueheartedness, devotion, loyalty and self-sacrifice of the Renaissance woman sprang from reality, not from convention.

SIMONETTA

IT IS nearly four hundred and fifty years since Simonetta Vespucci bewitched the Florentines, men and women alike; four centuries since she was borne to her chapel tomb in the Ognissanti by the mourning citizens of Florence. What have those centuries brought to us? What desirable qualities have been developed in us which she and her sisters did not possess? Have we lost in the passage of time the frankness and virility of mind which characterized the woman of whom we speak?

We are told today by those who wish to emancipate us, or urge us to emancipate ourselves, that woman's imperative need is to become conscious of her own power, her own individuality, her own sovereignty, unrelated to man. Let us keep in mind the mental attitude of the 15th Century woman toward herself and her own development. Let us study to discover the secret of her power and influence not only upon the distinguished men of the day, but upon her whole environment.

We shall submit her to the one true test of the

worth of a human being: Did she meet the requirements of her life with courage and intelligence? Did she grip life and wring from it the essence of joy by accepting herself as a woman with a woman's unlimited opportunity for self-expression?

Simonetta, Giovanna and Beatrice could not have conceived the idea of woman's independence of man. Man and woman, to their minds, were unalterably related to each other, and no separation of interests could exist without injury to the essential quality of both.

There was a desire for ideality in the sex relation. That a woman shall be a "good mate" is the first requisite, however, before man may be ennobled or woman become truly woman. Where perfect communion of mind and heart did not exist or endure in the marriage relation, it was a matter of course, in Italy, that happiness should be sought outside of marriage. In this search for the ideal, equal latitude, in the upper classes at least, was allowed to husband and wife.

We find, therefore, women who, in the pursuit of individual development, traveled far from the domestic virtues as we practise them.

The trueheartedness, devotion, loyalty and self-sacrifice of the Renaissance woman sprang from har-

mony and consistency of body, mind and spirit. We discern alike in faithful wives and loyal mistresses, an ideal of mental truth which gives coherence and significance to their lives. It is among the seekers after happiness outside the marriage relation that we shall find Simonetta Cattaneo Vespucci.

We must go to Genoa, with its gorgeous palaces and sumptuous habits of life, for the scene of her birth in 1454, the same year which saw the birth of her future husband, Marco Vespucci, in Florence.

The noble family of the Cattaneo had long been distinguished in Genoese society, a society more luxurious than that of Florence, somewhat wanton perhaps, at least gay and pleasure loving, without the tinge of austerity which underlies the life of the Florentines, even in its most corrupt phases.

A contemporary description of Simonetta tells us that "among her other excellent gifts, she has so sweet and attractive a manner that all those who have any familiar acquaintance with her, or to whom she pays the slightest attention, think themselves the sole objects of her attention. Yet no woman really envies her, but all give her unstinted praise. It seems, too, an extraordinary thing that so many men should love her to distraction without exciting jealousy."

We know from her portraits that she was tall, graceful and delicately fashioned, with masses of red-gold hair, blue eyes and a fair skin. Her expression of sweet and wistful sadness has been immortalized by Botticelli. We cannot escape the appeal of her poetic and mysterious charm, the subtle allure which marked her as an enchantress of men. Like Helen of Troy, when Simonetta appeared, old men became young.

The fashion in Genoa in 1469, when Simonetta was just sixteen, was well adapted to enhance her radiant beauty. Only the thinnest of veils over the bosom was required even on the public streets. An embroidered slip of gossamer thinness was worn under a clinging tunic of velvet or brocade. The Genoese costume for women was more elegant and effective than that of the Florentines, where the somewhat severe dress of Lorenzo dei Medici's mother was the model upon which the ladies of his court formed their style.

In the same year, just after Simonetta's sixteenth birthday, there came to Genoa, with his father, young Marco of the important Florentine family of Vespucci. His parents were close friends of the Medici, and both Marco and his young cousin, Amerigo, had been brought up with Lorenzo and

Giuliano and occupied important positions in the Medici bank.

When Marco was sixteen and Amerigo a few years older, the latter was sent to the branch of the Medici banking house in Cadiz, where, as we know, he gave up commercial life and set out to discover a new continent. Marco was sent to the Genoese branch of the Medici bank, and, coming with his father to the city of pleasure, was soon an intimate of the Cattaneo family.

With two marriageable daughters, Simonetta's father lost no opportunity to meet and entertain eligible young strangers.

That Marco asked at once for Simonetta in marriage, that the bride and groom set off at once for Florence to begin their new life together in the Bargo d'Ognissanti, is all we know of the courtship of these sixteen-year-old lovers.

Early in the same year, Pietro dei Medici had died and his eldest son, Lorenzo, just twenty, was now at the head of the Florentine state. Trained by his grandfather, Cosimo, for this eminence, Lorenzo possessed all the qualities for the government of an Italian city state. By his magnificent generosity and patronage of the arts, by his tact, good humour and diplomacy, Lorenzo concealed the absolutism of his

rule under a mask of careless geniality and became at once the idol of the Florentines.

His brother, Giuliano, younger by five years, was just the age of the young Vespucci bride and groom, and what Lorenzo lacked in beauty of face and form, Giuliano possessed in so remarkable a degree that Il Bel Giulio was the title bestowed upon him by the citizens.

The mother of the Medici, Donna Lucrezia, welcomed Simonetta to Florence and suggested that Lorenzo should give the bride of his friend, Marco, a wedding festa at the Careggi villa.

A Florentine festa of the 15th Century was an opportunity for the display of intelligence and the aesthetic sense. The guests as well as the host eagerly desired to contribute something of worth and beauty to the occasion.

Social distinction rested upon culture and, although the members of the great houses of the Albizzi, the Strozzi and the Tornabuoni were invited to welcome and inspect the famous beauty from Genoa, it was not the nobility alone who shed lustre upon Simonetta's wedding festa. The artists, in conference with Lorenzo, busied themselves with medals struck in her honour, or with the painting of Cassone, the quaint wedding chests, upon which Botticelli

lavished his inventive fancy. The leader of the guild of musicians composed the music for a song by Poliziano, and Lorenzo himself wrote a masque in imitation of the antique, setting forth the loves of the gods.

A stroll through the villa gardens, where the strains of music mingled with the splashing of fountains, began the day. Then followed breakfast at eleven o'clock, with music and singing and the recitation of poems, and, in the evening, Lorenzo's Masque was acted in the courtyard which had been transformed into a theatre by Andrea del Verocchio. Supper at eleven and lively conversation, "of such a kind," says the Chronicler, "that the women might listen to it without shame and the men might not seem to be speaking under the influence of wine," finished a day of pleasure and intellectual and artistic stimulation.

We may glance at three of Lorenzo's guests in a series of contemporary portraits by Verocchio and his friend. Self-possession and poise are eloquent in every line and feature; intelligence, frankness and the restraint of breeding are unmistakable qualities of the Renaissance woman.

To the cultivation of the highest faculties was joined an intense desire to please; no detail of cos-

tume or carriage was neglected; the colour and arrangement of jewels on the neck, in the hair, and on the arms was matter for artistic concern. Days were spent in conference with artists upon the choice and combination of colours and fabrics; and a gown once perfected became like a jewel, the treasured possession of a lifetime.

The acquisition of blond hair was so earnestly desired that women spent hours hatless in the sun, to bleach their locks to the envied hue. Plasters, paints, dyes and beautifying waters were freely used. Pandolfini, who condemns the practice, tells us that the "most honourable matrons who all the year round never touched paint, used it nevertheless on holidays when they showed themselves in public."

The use of perfumes was carried to the point of scenting horses and mules for festivals and rolls of scented money were common at the courts of Italian princes. It is a mistaken idea that the perfumes were used to cover the results of the lack of cleanliness. In Italy, at the end of the 15th Century, bathing was almost as common a practice as it is today. Italian soap was in great demand even in Germany. Hot and cold baths, steam baths and massage were freely used. Monasteries were built near hot springs

so that the monks might benefit from the use of the waters.

Lucrezia dei Medici, the mother of Lorenzo, rebuilt the famous baths at Bagno a Morba, and the remains of twelve separate baths with showers and a retiring room for repose may still be seen there. The public baths on the Arno were a popular resort and the Florentine took pride in his personal habits. (It was between 1550 and 1800 that bathing went out of fashion, when the ladies of the French court regarded water as destructive to the skin.)

English travelers speak with surprise of the Italian manner of eating, as over delicate and dainty. All unbecoming tricks of manner, such as showing the teeth unduly in laughter, screwing up the eyes and mouth, speaking indistinctly or hurriedly, awkward movements in the everyday habits of life, were eliminated as offensive to the sense of beauty; and tact was recognized as a universal social duty, a mark of the perfect man or woman of society. By these high standards of individual charm, Florentine society measured Simonetta Vespucci at Lorenzo's festa in her honour.

With the relation of Giuliano and Simonetta it is important to deal frankly. Many writers upon

the Renaissance become evasive when they touch upon what they consider a delicate point.

The historic sense, however, implies and requires that one should endeavour to see things as they are in relation to the environment in which they occur. There is great mental satisfaction to be gained by the study of a period of personality in the world's history, but the first step toward clarity of mind is to dispose of the prejudice which stands between us and a sympathetic understanding of our subject. *Autre temps autre moeurs*; we cannot consider the mental states or acts of the 15th Century human in the light of the moral standards of the 20th Century. They must be considered in the light shed by contemporary habits of thought.

Within a year of her marriage to Marco Vespucci, Simonetta was the acknowledged mistress of Giuliano dei Medici, and her position was accepted without criticism by Giuliano's mother and the members of the Medici family, by the citizens of Florence and by the ambassadors of foreign states.

To the 20th Century mind the natural query will be: How did Marco Vespucci accept what we regard as the most humiliating position in which a man can find himself? The answer is clear. The attitude of Simonetta's husband was determined by reality

rather than by convention. The 15th Century man, whose wife loved another, murdered her and her lover, or accepted the situation. Whether he killed his wife depended upon whether or not he loved her. He had no sense of being wronged or humiliated before the world; his action was based upon his own emotion in the situation. If he were indifferent to his wife, he, in common with the world, recognized her individual right to find happiness where she chose; if he loved his wife, his savage instincts prompted him to kill her in rage at the loss of her love.

It is evident that Marco Vespucci encouraged the relation between Giuliano and Simonetta, that he was flattered by his wife's position as a reigning sovereign of Florence, and that he shone in her reflected light. Certain it is that when his second wife gave him a son, Marco named the boy Giuliano in memory of Simonetta's lover.

Six years after her marriage and only three months before her death, Giuliano arranged a magnificent pageant for his Star, the last public tribute he would ever pay her. Poliziano has described the scene for us and it has come to be known as one of the famous festivals of the Renaissance.

On January 28, 1475, Simonetta's fête day, the

square before the Church of Santa Croce was transformed into a spacious, open-air theatre, richly decorated with tapestries and hangings under the direction of Andrea del Verocchio. Lorenzo dei Medici, with his haughty and sullen wife, Clarice Orsini, of the great Roman family, his mother, Donna Lucrezia, and the ladies of his court, occupied the royal box; the boxes of the nobility were ranged about the Piazza and decorated with the insignia of the family.

It was a day for sables, but Simonetta, impervious to weather, wore a robe of white taffeta, embroidered in gold, her golden hair bound with fillets of pearls and olive leaves. A pendant of three exquisite pear-shaped pearls hung from a chain of finest workmanship on her slender neck. Men must have remembered three months later when they followed her to her last resting place how beautiful she was that day. Two heralds in armour, mounted upon magnificent white horses, rode slowly around the square, proclaiming the coming of the procession.

Then, from the corner of the Piazza, where stands the lovely Church of the Holy Cross, Giuliano entered, riding his superb black horse, Orso. The saddle and bridle were of crimson leather, the bit and stirrups of finely chased silver. Giuliano, clad

in steel armour with helmet and cuirass of silver, was ready for the jousting in tournament. Thrown over his armour he wore a cloak of blue velvet, sewn with pearls and rubies, and, upon his left arm, Simonetta's sash of crimson satin and the carnation, her chosen flower.

Again, men and women must have remembered, when a few years later, they saw him foully murdered before the altar of the cathedral, how handsome and commanding he appeared that day. His banner of blue taffeta painted by Botticelli bore a device representing the figure of Pallas Athene, a crown of olive leaves upon her gold-colored hair and Simonetta's own poise of the head.

Following Giuliano, ride thirty young Florentine nobles. Six have been chosen for the jousting and woe betide the courtier so uncivil as to unseat his lord. But before the tournament begins, Poliziano mounts the stage set in the centre of the square and recites his poem, in honour of the love of Giuliano and Simonetta. Of this poem, J. A. Symonds writes: "Poliziano's immortal 'stanze per la Giostra de Giuliano dei Medici' is a masterpiece which blent the ancient and the modern world in a work of art glowing with Italian fantasy. Each stanza is a mimic world of beauty, art and scholar-

ship; a painting where the object stands before us modeled with relief of light and shade in finely modulated lines."

Giuliano wanders through the world pursued by Cupid. He resists the charms of Diana and Venus, and is impervious to the darts of love until Simonetta, in the guise of a wood nymph, appears. Enchanted by her beauty, he seeks to embrace her; she disappears, but the allurement of a promise lies in her smile.

Giuliano prays to Minerva that he may win the wood nymph through his prowess in the coming tournament, and Poliziano breaks off abruptly and descends from the stage, as the jousting begins. Giuliano unhorses the six chevaliers and receives the laurel wreath from Simonetta.

Three months later, in April, Simonetta died. She had sat through long hours on that January day, her body exposed to the deadly chill of an Italian winter; within a month she was taken to the seashore at Piombino, and Lorenzo dei Medici's own physician was in attendance upon her. Her father-in-law, Piero Vespucci, wrote daily reports of her health to the Medici brothers. Some of the bulletins run thus: "La Simonetta is much the same as when she left you. There is but little improvement in her

condition." Again he writes: "Now, by the help of God and the skill of your noble physician, she is a little better. She has less fever and oppression in breathing, and eats and sleeps better." The next week the news is less encouraging: "Maestro Stefano maintains that it is not consumption, while Maestro Moyse holds the contrary. I know not which of the two is right. They have agreed to give their patient a certain medicine. I know not what the result may be. God grant that it may have the desired effect."

When the end came, it is a secretary who sends the news to Giuliano: "The blessed soul of Lady Simonetta has passed into Paradise. If you had seen her lying dead, she would have seemed to you, my Lord, no less beautiful and attractive than when she was in life. *Requiescat in Pace.*" It appears not to have been usual for a man to be present at the death of his wife or mistress.

In Lorenzo's diary, there is an entry dated, April 28, Pisa: "This morning I entered into the garden of my palace. Suddenly a brilliant star shot out of the horizon and gleamed in the sunshine. I know it was the blessed Simonetta's spirit which had been transformed into the shining constellations of the heavens. All Florence grieves for her and laments

the bitterness of her death, each seeking in prose or verse to praise her according to his faculty."

In Lorenzo dei Medici's Commentaries, there is a description of Simonetta Vespucci, and four sonnets to her memory. "Her beauty was wonderful," writes Lorenzo. "She was of suitable height, and her colouring, though pale, in no way sallow. Her complexion was bright without being ruddy, her appearance grave but not proud, sweet and winsome, but without levity or any defect. Her eyes were lively, but not restless, with no signs of haughtiness or fickleness; her whole body so finely proportioned that there was nothing about her which was rough or unfinished, but always dignity in everything she did. When walking or dancing, or engaged in those exercises whereby women are wont to train and display their bodily graces, in short, in every movement, she was elegant and bewitching. Her hands were beautiful beyond any that nature yet had fashioned. Her voice was most sweet and her conversation full of keen and excellent judgment.

"Her wit was polished and fine but without offence; her abilities were marvellous, but she was entirely without pride or presumption. Moreover, she had no trace of that defect which is so common in women, and which renders them insupportable; I

mean the affectation of understanding everything, the vice, in fact, of the bluestocking.

"It would be long to tell of all her perfections. A sentence will suffice, that nothing could be sought for in a beautiful and gentle lady which was not abundantly to be found in her."

Epitaphs, eulogies, sonnets were written by Poliziano, Pulci and by Lorenzo himself, in honour of the Star of Genoa. The funeral honours due a Medici princess were paid her. The black robed brothers of the Misericordia bore her to the Vespucci chapel, where, in the presence of the Lords of the Signori, the representatives of the guilds and the friends who had helped to celebrate her birthday fête so short a time before, Simonetta was laid to rest in her twenty-second year. Two years later Giuliano was murdered at the foot of the high altar in the Cathedral during the celebration of mass, by the Pazzi conspirators against the power of the Medicis.

GIOVANNA

WHILE Ghirlandajo covered the walls of Santa Maria Novella with contemporary portraits, Botticelli, at work in the Tornabuoni villa, three miles from Florence, produced two frescoes which are among his most exquisite works. On either side of a staircase in the Louvre at Paris and separated by the Victory of Samothrace, we see his frescoes today, isolated from their original surroundings, defaced by their removal from the Villa Lemmi in 1873, but still powerful to charm us through the loveliness and poetic significance which Sandro gives to his slightest work.

The frescoes are conceived in the Platonic spirit with which we are familiar; Giovanna in the simple, everyday dress of a Florentine housewife graciously receives the gifts offered her by Chastity, Beauty, Venus and the three Graces. Her pose is instinct with serious purpose, her only ornaments are a string of pearls and a jeweled pendant. She is prepared for the manifold responsibilities of life; above all, she is ready to exercise her influence upon her

young husband in the Neo-Platonic fashion as we may see in the second fresco. Here Giovanna leads her husband toward a raised dais upon which are seated seven women, representing the seven liberal arts: Logic, Philosophy, Astronomy, Geometry, Rhetoric, Grammar and Arithmetic.

Botticelli's conception is clear to us in the light of his philosophy; woman gifted with Love and Beauty employs her influence to lead man away from the frivolous pleasures of the world to the higher joys of Philosophy and Learning. In this fresco, Giovanna is clad in the Botticelli drapery. She is more ethereal and ecstatic; she has reached the supreme moment in the life of woman for which all else has been only a preparation.

Did Sandro know what Ghirlandajo was doing at Santa Maria Novella? Had he seen the conventional portraits of the young couple, redolent of wealth, luxury and worldly point? And did Sandro perhaps wish to create a contrast so powerful that he who runs may read?

Sandro gives us the portraits of Giovanna and Lorenzo as they lived and loved, but he animates them with aspiration for a noble use of their love; he makes of their bodies a temple for the indwelling of the spirit. He shows us the high quality of his

own mind; he reveals again his ideal of woman in her relation to man.

Two years and a half Lorenzo and Giovanna lived together in perfect sympathy. Although the marriage had been arranged for them, they found in each other a complete fulfillment of themselves. Two children were born to them in less than two years; the first a girl, Giovanna; and, in November, 1488, Giovanna died in giving birth to a third child, Leonardo.

The Florentine Book of the Dead bears the entry, "The wife of Lorenzo Tornabuoni was buried in Santa Maria Novella." And, in the choir chapel where Ghirlandajo's pictures still glistened in all their freshness, Giovanna, at twenty-two, slept unconscious of her husband's tragic fate.

In 1492, four years after Giovanna's death, Lorenzo dei Medici died, and the peace of Italy was at an end. His son, Pietro, succeeded the Magnifico as ruler of Florence. After two years of misgovernment, Pietro dei Medici was banished by the citizens and it was declared a treasonable offense for a Florentine to communciate with him in person or by correspondence. The city lay under the spell of Savonarola, the implacable enemy of the Medici.

To Lorenzo Tornabuoni, the tyranny of the Dominican monk was distasteful and humiliating. With four loyal friends he conspired to reinstate Pietro as head of the state. The correspondence was intercepted, and the five Signori were tried and condemned to death. Savonarola did not attempt to save them, and on August 17, 1497, they were beheaded in the Piazza of the Signoria by the common executioner.

The Tornabuoni family was exiled; their houses were confiscated by the State. Today the palace in which Giovanna and Lorenzo lived is called the Palazzo Corsi Salviati, but the principal street of Florence still bears the name of Via Tornabuoni.

"I shed many tears," writes Luca Landucci, in his diary, "when I saw the youth Lorenzo on a bier, passing the Tornabuoni Palace just before the break of day."

We have no record of Lorenzo's burial. He died a criminal in the eye of the State; the supposition is that the brothers of the Misericordia bore him to the potters' field and that Giovanna sleeps alone beneath her nuptial frescoes in the choir chapel of Santa Maria Novella.

Poliziano wrote a Latin epitaph, in which the young husband is represented as speaking thus: "I

have been blessed in my origin, in my form and birth, in my wealth, in my strength and in my genius, but I have died in the midst of life. One kindness Fate has done to me, that I laid you in the tomb while you were yet true to me, Giovanna Albizzi, the incomparable wife of Lorenzo Tornabuoni."

At eleven o'clock on the morning of June 18, 1486, a splendid cavalcade wound its way through the crowded streets of Florence from the Albizzi Palace, to the Cathedral of St. Mary of the Flowers. Two men, perched high in Giotto's white bell tower, leaned from a window to watch the spectacle.

The cathedral square below was a sea of colour. Banners of white and gold, red birettas, brown, blue and orange mantles tossed in undulating waves as the crowd surged here and there to clear the way for the bridal pageant. Fifty young cavaliers pressed back the excited citizens and drew up their white chargers to form a lane to the cathedral door. Each rider wore a mantle of gold brocade thrown back from the shoulder to reveal the flash of steel armour set with jewels. Green, red and yellow feathers, the favours of the bride, waved from their silver helmets. The flower of the young nobility of Florence

awaited the coming of Giovanna Albizzi, the bride of their friend and leader, Lorenzo Tornabuoni.

Out from the narrow street, into the full sunlight, came the bridesmaids, a hundred young girls in white draperies, their flowing hair crowned with wreaths of June roses white and pink. Passing slowly between the line of cavaliers, they entered the cathedral to take their places about the high altar, under Brunelleschi's dome. And now, at the entrance to the square, a gold fringed canopy of crimson silk, borne by six pretty page boys, masks the coming of the bride.

Underneath the canopy, Giovanna Albizzi walks alone, her golden hair, covered by a wreath of jasmine. Her gown of silver tissue falls in heavy folds, escaping the ground to reveal her slippers of silver brocade embroidered with pearls. One superb jewel hangs from a chain of exquisite design upon her uncovered neck. Straight as a silver birch tree, she sways with perfect poise across the rough stones of the Piazza and enters the cathedral door.

The governing body of Florence, the Signoria, grave men in sober garments, close the procession. Outside, the cavaliers fling the reins to waiting pages and hasten to attend the bridegroom, who appears from the sacristy to meet his bride.

The watchers in the tower descend quickly. They are in no mind to miss a moment of the scene. Business as well as pleasure has brought them here; ducats, as well as glory, will be the result.

One is Domenico Ghirlandajo, the popular painter of Florentine society, who looks with photographic eye at this important ceremony. The other is Sandro Botticelli himself. Ghirlandajo, in his capacity as master goldsmith, has already worked, since the betrothal, upon designs for Giovanna's wedding jewels.

But only yesterday, Giovanni Tornabuoni, the father of the bridegroom, had given him a sumptuous commission to decorate the family chapel in Santa Maria Novella with frescoes, celebrating the marriage festivities of his son. Already, since yesterday, Domenico has worked out the artistic scheme in his mind. The pictures must be sacred, since they are to decorate a church to the glory of God. But the glory of the Tornabuoni family must be considered. That is the true aim of his patron. He, Domenico, sympathizes with that desire. That is why he has been selected for this important work instead of Botticelli. Sandro, he reflects, has only two frescoes to paint in honour of the wedding, at the Villa Lemmi, the Tornabuoni country place outside Florence;

well, for once, he has got the best of Sandro. Ecco, his patron, must not be disappointed.

He will select twelve scenes from the life of the Virgin and St. John Baptist, San Giovanni, the name saint of his patron. As spectators of each scene, he will introduce the members of the Tornabuoni and Albizzi families in all their wedding finery. And the portraits shall be perfect. Has he not already painted portraits in his sacred picture in the Sistine at Rome? What is right for the Pope's own chapel in Rome must be right everywhere.

Of course the sacred personages, the Madonna and the Christ, must be aloof and remote from everyday life, but he will paint Giovanna Albizzi just as she walked across the Piazza, save for her garland of jasmine and her canopy of crimson silk, just as he caught his first glimpse of her, shining silvery white like a birch tree in the sun. The picture flashes upon his vision as he strides into the cathedral where the nuptial Mass goes forward. Botticelli follows, thoughtful; his vision, not yet clear.

At the time of which we speak, Ghirlandajo and Botticelli had returned together from a visit to Rome, where, at the request of Pope Sixtus IV., each had painted a fresco in the newly built Sixtine or Sistine Chapel of the Vatican. They had returned to

Florence to find Lorenzo dei Medici at the height of his power. Savonarola had not yet begun the Lenten sermons at San Marco which profoundly altered the political, artistic and social life of Florence. Michelangelo, a boy of sixteen, soon to become Ghirlandajo's pupil, was living in the Medici palace, under the patronage of Lorenzo, and a new star had arisen in Simonetta's stead for the inspiration of poets and artists.

When we try to penetrate the secret of fascination, the mystery of charm, that which is neither beauty nor intellect nor sweetness nor courage, but rather the potentiality in a woman of every desirable quality, when we attempt to analyze the charm of Giovanna Albizzi, we are upon certain ground. She is adorable as is a little girl when she dresses up in her mother's gown and assumes her mother's manner. Her sparkling joy in the experience adds to her beauty; her naïve desire for perfection in every detail tolerates no discrepancy in costume or conduct, while she plays the part. She reveals unexpected depths of personality, fleeting glimpses of good or evil, latent possibilities of coquetry or common sense, of vanity or self-forgetfulness.

Giovanna Albizzi was still a child with the fresh-

ness, high spirits, and insouciance of a child, when she was married to Lorenzo Tornabuoni in 1486. In her portrait by Ghirlandajo, painted two years after her marriage and a few months before her death, the irresistible charm of childhood still shines through the poise and dignity of her carriage. The restraint of good breeding is eloquent in every line. We know that she is frank, intelligent, exquisite in her movements and courageous in her mental attitude toward life. That she still loves her possessions with childlike enthusiasm shows in the wedding presents scattered through the background.

Lorenzo dei Medici's gift, a string of pearls with a diamond clasp, hangs upon the curtain, each gem displayed to advantage; a book of hours, bound in blue velvet with hinges of finely wrought silver, lies upon the shelf. Beside it rests a superb jewel, a triumph of the goldsmith's art; three pearls set in gold over which hovers a tiny dragon with eyes of glowing rubies. This is the gift of her father-in-law, Giovanni Tornabuoni.

She wears the wedding gown of silver brocade, a stole of embroidery thrown over the shoulders; her sleeves are laced and puffed with fine muslin; on her neck is her husband's gift, three pearls set in gold.

The exquisite portrait, now in the possession of Mr. J. P. Morgan, bears this inscription:

"Oh, art! If thou could'st depict the heart and soul, this would be the most beautiful picture in the world."

The family of the Albizzi into which Giovanna was born on December 18, 1468, had been famous for three centuries in the history of Florence. Their distinction rested upon aristocratic and conservative ideas of government. They represented the Ghibelline party, opposed to the rule of the people, and throughout the 14th Century they had fought the Medici for the control of Florence.

The Medici stood for democratic ideas of government and championed the cause of the Guelphs. The Medici raised the cry, "E viva il Popolo," Long live the People, and profited by the passions of the mob. The Florentine populace took up the cry and murdered or exiled the whole clan of the Albizzi. The result was the elevation of the Medici to a position of absolute power which endured for generations in Florence.

The long feud between the two families was adjusted fifty years before Giovanna's birth, when her grandfather married the sister of Cosimo dei Medici, and the Albizzi clan returned from exile and recog-

nized the supremacy of the ruling family. Although they never recovered from the wreck of their fortunes, they bore themselves proudly, but the struggle to keep up the vast palace in the Borgo would have been impossible except through the generosity of Lorenzo the Magnificent.

Moreover, there were thirteen children, eleven daughters, of whom Giovanna was the eldest, and two sons. Whatever the sacrifice, the children must be educated as befitted their birth and rank. Noblesse oblige. So the father of this brood engaged the scholar, Tommaso Parentucelli, as tutor to his older children. The girls received precisely the same instruction as their brothers. At the age of six, Giovanna read Virgil and Cicero in Latin, studied Greek and Roman history, composition and mathematics. Three times a week, the Albizzi children were sent to the Medici Palace, where, in company with the Magnifico's children, they were taught dancing and deportment by Lorenzo's ballet master. There they sometimes met the Tornabuoni children as well.

No Renaissance pageant or wedding festa was complete without an elaborate and intricate ballet danced by the children of the nobility. In the sum-

mer the Albizzi children were taught to ride, an essential accomplishment in an age where journeys were made on horseback; also they learned to hunt and fly a falcon. As the girls grew older they were thoroughly trained in the management of a large and complex household, in the new science of hygiene, a fad just introduced into the Florentine College for Women by that champion of the higher education, Palla Strozzi.

We know that Giovanna sang the popular canzone and accompanied herself on the lute. The sisters read Petrarch and Dante aloud, while the mother, bending over her embroidery frame, corrected their pronunciation and inflection. The girls took turns in caring for the household linen and in compounding sweetmeats, medicines and perfumes in the little laboratory at the top of the palace, the palace which is today a tenement house in the slums of Florence.

When Giovanna was seventeen, there was no unmarried woman in Florence who could compare with her for beauty, learning and virtue. Lorenzo dei Medici watched her development with an appreciative eye. For the Magnifico arranged all marriages between families of social or political importance. The

members of a family stood or fell according to the fortune of the head of the house.

A family was regarded as a unit in its political interests, and it was desirable to strengthen the Medici prestige through alliance with loyal families. Lorenzo wished to marry Giovanna to his own son, but the boy's mother objected to the lack of dowry, and Lorenzo, determined to secure such grace and beauty to some member of his house, selected his own cousin, Lorenzo Tornabuoni, as a husband for Giovanna.

Lorenzo Tornabuoni's father was the uncle of Lorenzo dei Medici, the head of the Medici bank in Rome; his wealth was accounted enormous, even in those days of princely fortunes; his town houses and country villas in Naples, Rome and Florence were the wonder and envy of French and English visitors in Italy. He was a generous patron of the arts, and Ghirlandajo especially appealed to his taste.

Moreover, he had shared with the young sons of Lorenzo the services of Poliziano as a tutor. The young Tornabuoni had been educated with extreme care; he had traveled extensively for a youth of eighteen, lived at Rome and Naples with his father, and earned the sobriquet of Mirror of Fashion and Elegance among the cavaliers of Florence when he

returned to his native city, by his careful attention to the details of dress and manner. He was handsome, gallant and already a squire of dames, when Lorenzo dei Medici arranged his marriage to Giovanna Albizzi.

TRANSITIONS

EARLY one April morning in the spring of 1475, a group of horsemen rode through the silent streets of Florence toward the Fiesole Gate. Eager to enjoy the sunrise from the hills above the city, they had started before dawn from the meeting place in the Cathedral Square. They were setting out for the lovely villa of Lorenzo dei Medici on the olive-crowned heights of Castello to be his guests for the day.

In dark brown or grey doublet and hose, yellow buskins and full mantle thrown back from the shoulder, each presented the dignified and sober appearance befitting his high calling. For here were the most eminent scholars of the 15th Century, not in Florence alone, but in the world, men who, in their passion for the new learning, claimed descent from Roman families of the Republic, changed their Italian names to Roman names, spoke in Latin, and modeled their conversation, their attitude of mind and their literary efforts upon what they knew of classic culture.

To some among the company, the anticipation of a day as the guest of the great Lorenzo was pleasure enough. They would wander about the gardens and inspect his rare plants, would criticize the latest additions to his splendid collection of modern pictures, antique statues, Greek, Chaldean and Arabic manuscripts; they would show delicate appreciation of his tapestries, stuffs and oriental rugs, and would offer the Magnifico tactful advice about the placing of Verocchio's new statue of David, or Botticelli's latest canvas, the Spring.

Then, too, for even scholars are human, they would admire the wit and charm of beautiful Simonetta Vespucci, who always appeared when Lorenzo entertained his friends; and they looked forward also with epicurean delight to the rare Greek wine for which Lorenzo's banquets were famous. But there were others of more serious purpose: Poliziano, just appointed tutor to Lorenzo's children, and afterwards celebrated as the most brilliant scholar and poet of the age, carried, safe in his doublet, a sonnet in honour of la Bella Simonetta. He would read it, after the colazione, and was wrapt in picturing its effect upon the company. (We may see Poliziano at the right in Botticelli's picture, calling the attention of his young charges to the members

of their family adoring the Virgin and Child. Botticelli himself stands at the left, looking toward us, and a group of scholars is ranged against the wall.)

Filelfo, the Greek scholar, had returned from Constantinople with a Greek wife, "married for conversation, not for love," and a rare Greek manuscript for Lorenzo's collection. His fancy painted the Magnifico's smile of approval. Perhaps, too, a new commission to travel in Egypt or Syria, in search of treasures for the Medici Library, would be his reward.

Botticelli was among the serious group, his thoughts traveling forward to the villa, where hung his newly painted canvas of the Spring. He rode in silence beside his friend, Landini.

This great scholar and Humanist had just published a new edition of Dante with illustrations by Botticelli, and the two friends had been brought closer together by their collaboration in the work. Landini's thoughts were fixed upon the real object of the day, for he was the President of these scholars who called themselves the Florentine Academy.

While others indulged in speculation as to the result of the day upon their literary or artistic fortunes, Landini turned over in his mind the lecture he was to give upon the Platonic Philosophy. For Lo-

renzo dei Medici was of a broad and catholic taste. His appetite for knowledge, as well as beauty, was insatiable. He had continued with enthusiasm the academy founded by his grandfather, Cosimo, for the study of Plato.

But of late years the Church had begun to murmur that the concern with Greek philosophy, Greek religion and Greek culture was destroying man's belief in the doctrines of the Christian faith. Some scholars there were who openly derided the Church and paraded their pagan culture in its face. Not so Landini. He sought to reconcile the Platonic theory with the Christian religion. He had set himself no simple task. He had discussed the subject at length with Botticelli, whose naturally religious temperament was at war with his ardent enthusiasm for Plato. Indeed, it is to discover the effect of the Neo-Platonism of the Renaissance upon Botticelli's mind and art that we follow the Florentine Academy to their feast of reason in the shade of the cypresses, or in the high, cool, frescoed rooms of the Medici Villa.

John Addington Symonds has said that, "To penetrate the abyss of any human personality is impossible. No man truly sees his living neighbour's, brother's, wife's, nay, even his own soul." Least of

all can we hope to understand a personality by a study of its external acts. To get at the inner springs we must know the mental or spiritual influences by which that personality has been surrounded. Botticelli's whole artistic output is interwoven with the spirit of Neo-Platonism until the day, late in life, when he fell under the fatal spell of Savonarola's revival of medieval Christianity. We attend then the meeting of Neo-Platonists to discover the secret of that spirit of trouble, that vague and wistful yearning, that aspiration toward some unattainable ideal which Botticelli incarnates in the form of his women, whether he paints them as Venus or Virgin.

We come to seek the reason why he threw upon canvas the very palpitating soul of woman, the sick sensitiveness, the morbid introspection which must go hand in hand with the highest idealism, unless that idealism is expressed in concrete form. We come to discover why Botticelli sought to penetrate the veil of mystery and pride with which women cover the uncertain, timorous life of the soul.

It is his intimate knowledge of one phase of feminine psychology, the almost painful exposure of the inner life of one type that gives supreme interest to his work today. To use a term of modern psychology, Botticelli was "mentally suggestible." What-

ever the immediate influence, he abandoned himself to it with passionate vehemence, a certain sign of artistic temperament, but of the artistic temperament which lacks the universal quality of a Shakespeare or a Michelangelo. Botticelli by temperament is intimate, human, personal. His art appeals to us when we are not in the mood for the appreciation of superhuman genius.

But the members of our academy have arrived at the villa. Simonetta contrives the beginning of the lecture, that the afternoon may be free for the colazione, the reading of poems, and the display of her own wit and beauty. Seated in state, as always, between Lorenzo and his gallant brother, Giuliano, she looks often at our artist, to find him gazing always from her to the figure of Venus in his Spring. If he could have painted her from life instead of memory!

A brief glance at the Platonic theory reduced to its simplest terms is essential before we can comprehend Landini's interpretation of it. Plato taught his followers at Athens, five hundred years before Christ, that the seat of God is in the mind, and that the Spirit is the real. He taught that what we call the material universe is a manifestation of the Spirit. As a painting or a house, or a system of govern-

ment, or any human accomplishment must exist in man's mind before it can become an external fact, so the material universe must have existed in the Divine Mind or Spirit before it could become an actuality. It is as if we should say that an architect in building a house, merely puts into form an idea; and that the idea itself, the mental picture, is the real because it must have existed before the house could become a concrete fact. Thus every man-made thing in the world has existed in the mind before it became externally manifested.

Plato taught, then, that the Spirit or Mind that conceived the universe is the true reality; and Christians when they say, "God made the world," are in close though unconscious agreement with Plato. The object of Platonism, the object of Neo-Platonism, and the object of Christianity have the same end in view, to bring man into relation with the Divine, with the Spirit. This is the supreme aim of all great philosophies and religions; only the means of bringing man into relation with God differ at various periods of history in various countries of the world. Plato taught his followers to grasp the concept of the Spirit through reason, intelligence, mind. His idea of the Divine was an intellectual idea; he placed the seat of God in the human mind and

taught that by mental effort, by reflection upon the Divine Mind, man could put himself into harmonious relation with the Spirit. There was no emotional quality in Plato's theory of God.

The religion of Christ took possession of the world some five hundred years after Plato's death. Christ himself, and Christ alone, became the means of approach to and understanding of God. He became the mediator between God and man. The realization of God became an emotional effort, instead of an intellectual effort; to grasp the idea of God, Christians reflected upon the sufferings of Christ.

At one stroke the human mind was directed along a new line of development, and the emotions of pity and love were the recognized means of approach to God through Christ. It is Landini's task to reconcile the pagan theory of Plato with the doctrines of Christianity as they existed in the 15th Century, to reconcile the irreconcilable, a task which only a self-confident scholar of the Renaissance would attempt. The perpetual lamp, which Lorenzo burned before the bust of Plato, flickered ominously as Landini began his lecture.

First of all then, Landini transfers the seat of God from the mind, a reality, to the vague region which Christians call the Soul. He then tells his

audience that God is Unity, an abstract conception which has no connection with earth. Next he teaches that only through emotional ecstasy and mystic contemplation can man's soul apprehend Unity or God. And now he comes to the most important phase of his lecture, the consideration of the means, by which man may bring himself into that state of ecstatic union with God. Plato, we remember, teaches us that through intellect man may apprehend God. The Christian religion teaches that through Christ man may bring himself into relation with God.

Landini is telling us that through Love and Beauty, man may approach the Deity, through the love of man and woman aided by Beauty, he may reach God. Woman, therefore, should tend the pure and holy flame of Love on the altar of the heart so that man may ever find in her a guide to heaven. She must become spiritualized, etherealized, an exquisite Temple of Beauty, wherein Love may fitly dwell.

Here we see the beginning of that spiritual idealization of woman as a mediator between God and man which played so large a part in forming the ideals of Botticelli's art. This particular point in the Neo-Platonic philosophy was a reaction from the

attitude held by the church toward woman throughout the Middle Ages.

The Christian fathers had a decided opinion that woman was the origin of all evil. They adjured her to be ashamed of her sex and to live in continual penance for the curse she had brought upon the world. As for her beauty, it was the devil's most potent instrument. In the philosophy of Plato, woman is a negligible quantity as far as her influence upon man is concerned. She is neither idealized nor belittled. She has her place in nature's scheme and fulfils it. As an attribute of the Hetairae or prostitute class, the Greeks admired culture and individuality in woman. As an attribute of wives, they discouraged it, as taking energy which should be expended upon childbearing.

Landini and the Neo-Platonists in their attempt to return to Greek ideals were brought into direct antagonism with the theories of the Church upon this eternal question of the position of woman. To rid themselves once for all of the narrow and wicked attitude of the Christian fathers they were compelled to bring woman into some spiritual relation with God. At one stroke they assumed to emancipate her and her beauty from the devil's service and exalt her into a means of approach to God. Woman

and beauty having been regarded as cardinal sins by the Church for centuries, the Neo-Platonists now placed woman and beauty in the same relation to God as is occupied by the Christ in the Christian theology, that is to say a means by which man may comprehend and approach the Divine Spirit.

This is in brief the mental colouring which suffused Botticelli's representation of woman, and we may sum up by saying that Neo-Platonic ideals, as taught by Landini, made love between man and woman a means of approach to God, and therefore led to the exaltation and etherealization of woman. Botticelli and his followers incarnated these ideals in painting. (Simonetta and her friends naturally encouraged this new and dazzling manifestation of the chivalry of man.)

At the close of Landini's lecture, Lorenzo graciously remarked that he was convinced that "without the Platonic doctrine it is not possible to be a worthy citizen, a perfect lover, or a good Christian."

Botticelli, in exalting woman to this high place in the spiritual life of man, has unconsciously endowed her in his pictures with traces of the mental sufferings attributed to Christ. She is burdened with the task of saving the souls of men; the sins of the world are on her shoulders; and she faints beneath

the burden. She is willing, resigned to her fate as an instrument of man's salvation, but she suffers with foreknowledge of the end.

Whether Botticelli paints her as Venus or Virgin, she is filled with the desire to attain the ideal which man has made for her. In Botticelli's Pallas Athene, we get the full flavour of his conception of woman, treated under the form of a Greek goddess in a Christian spirit, tinged with the Neo-Platonic ideal. Sandro painted this picture to celebrate the diplomatic triumph of his patron, Lorenzo dei Medici, in preventing war between Florence and Naples. It typifies the triumph of wisdom over violence, anarchy and ignorance, for which evil qualities the centaur has always been the symbol. But we see in the Pallas a resigned, ethereal, spiritualized woman, subduing the baser qualities of man and leading him to a higher plane of development. She is a mediator between God and man, not the all-compelling, self-sufficient goddess, that incarnation of perfect wisdom, Pallas Athene of the Greeks, with the Medusa shield upon her breast, the winged victory in her palm, who stood erect upon the Acropolis at Athens five hundred years before Christ.

The unique quality of Botticelli's genius shows

again in comparison with Raphael's conception of the Greek myths. For in Raphael's art we find no trace of Neo-Platonism and little trace of medieval Christianity. In his treatment of Greek subjects he entered as fully as a modern could into the true spirit of the Greeks. Let us look at Raphael's Galatea, perhaps the most perfect reincarnation of the Greek spirit since the age of Pericles. Purely pagan in its conception and therefore radiant with physical well-being and harmony, the Galatea shows no Christian mysticism or self-depreciation or yearning after an ideal. She fulfils her own ideal; unconsciously she loves herself.

When Sandro came to paint the Birth of Venus, how different was his conception of the myth. Is this the Queen of Love as the Greeks conceived her or as we conceive her, or as anyone but Sandro has ever conceived her? Is this the beloved of Jupiter, the lover of Mars, the employer of Cupid? No, this tender, shrinking, virginal little girl is Botticelli's ideal of the woman that shall lead man to the Christian God through human love. It is Simonetta Vespucci in all her wistful loveliness, self-revealed to Sandro in a moment of supreme exaltation.

One day at Lorenzo's villa, Poliziano had discoursed to the company Plato's theory of beauty.

He had quoted from the fifth book of the Republic where Plato says, "Let the wives of our men bare themselves, for their virtue will be a robe; and let them share the toils of war and defend their country. And, for the man who laughs at naked women exercising their bodies for high reasons, his laughter is the fruit of unripe wisdom, and he himself knows not what he is about; for that is ever the best of sayings that the useful is the noble and the hurtful is the base."

With this sublime utterance as his text, Poliziano grew eloquent. "Yes," he cried, "Aphrodite arose, pure from the foam, and the Athenians, seeing no shame, thought none, but rather reverenced her the more. For what shame is it that the body of one so radiant in clear perfection should be revealed? Is the garment of her soul so shameful? Shame is of the brute dullard who thinks shame. Beauty is queen, by the virtue of God whose image she is; she reigns, lifts up, fires. Beauty may verve our souls to wing to heaven."

When the lecture ceased, Simonetta, inspired, called Botticelli to her side and whispered to him that he should paint her as Venus rising from the sea foam; and so we have the picture, a rebirth of

Platonic ideals as Sandro and Simonetta conceived them.

Let us look at his Mars and Venus of the National Gallery. The Venus here is more mature, wide-eyed and watchful, wrapped in abstract thought, disappointed in her lover, still awaiting a perfect fulfilment of her ideal of love. The goat-footed cupids, symbolic of love distorted from its true meaning by the sensual side of man's nature, mock at the Venus, glance with genial derision at this goddess who hopes for more than God can give.

But what a contrast Botticelli produces for his idealistic women, in the virility and materialism of his men. Insolent young cavaliers of the day, they are; they never have concerned themselves with Neo-Platonism; they do not wish to be led to God through Love; they are embodied egoism, bent on self-development and debonaire pleasure. They are scientifically studied, well drawn, unsentimental youths of the period, and they introduce a tonic note into the dreamy rhythm of the Spring and the Mars and Venus. The Mars is a portrait of Giuliano dei Medici, sleeping, neglectful of his Venus, Simonetta Vespucci; a touch of personal jealousy on Botticelli's part perhaps, since he himself was enamoured of the Simonetta.

One may well ask why, if Botticelli possessed the technique to present such life-communicating forms of men, he has given us women whose physical forms are often in themselves ill drawn, forms which do not stand or walk upon their feet, but float through the air without convincing reality? Had he given us the perfect physical woman, his elusive charm would not exist. Why? Because we would have been arrested by the contemplation of physical perfection as we are in looking at the Venus de Milo and we would not perceive the ineffable grace of the inner striving for the exquisite and the ideal. Only so much of physical beauty as would carry his message of spiritual striving did Botticelli care to depict in delineating woman. Where Raphael rendered the perfect beauty of woman, as in the Alba Madonna, Botticelli strove for only so much body as would carry the soul.

While Raphael's Madonnas radiate a serene and gracious charm, Botticelli's Virgins strain our sympathies, trouble our repose and awake a quality of tenderness and protection as for those dwelling always on the heights, and therefore not quite fit to meet the world as it is.

In the Judith, in the Mars and Venus, in the Spring, and in many of the Madonnas the deep,

polished green of the olive leaf throws out the tender quality of the flesh tints and gives something ethereal to the picture. Its use in the Pallas is so perfect that we cannot conceive the unity of the composition without it.

But the subject and its treatment is only the first of Sandro's claims upon our interest today. The sheer beauty of his pictures strikes home regardless of the subject. How the lines sweep and swirl in the Venus, communicating life to us in every curve! We feel the wind lift the slender coils of her hair; we feel the resistance of the mass; we feel the picture bound together in perfect unity; we feel the morning freshness, the keynote of the symphony; and all these physical sensations are brought to us through the one quality of line; not through beautiful modeling or draftsmanship, not through the pale, flat colour, not through the rudimentary toy-like landscape, but through the line alone, which, by its quality in the Venus, ranges Botticelli as the greatest lineal artist in the Western world. Only in Japan has imaginative design and pattern passed beyond the Venus.

And so, we come to the second reason for the rebirth of interest in Botticelli in the 19th Century. The cult of line had been brought to Italy from

the Orient by Duccio of Siena, who studied at Constantinople in the 13th Century, and, returning to his home, painted at Siena while Giotto was painting at Florence.

The close connection between Sienese painting and the art of Japan with which Duccio came in contact during his stay at Constantinople is one of the most interesting phases of the development of Italian painting. We have considered it in detail in studying the Sienese School. Our interest at the moment is in Duccio's influence upon Botticelli.

In the Uffizi Gallery at Florence hangs an Annunciation by Duccio which may be taken as an example. It is Japanese in its line, in its decorative quality, in its light and shade, and, above all, in its spirit. It differs as widely from Giotto's conception of the same subject painted at the same time as the East differs from the West. The early Florentines had neglected line in their concern with the scientific study of the problems of perspective, anatomy and the rendering of the values of touch.

Duccio, with his oriental training, brought back to Siena the mystical ideals of Japan, the instinct to communicate spiritual exaltation through work. Lippo Lippi had drawn inspiration from Duccio, but it remained for Botticelli to grasp the full

significance of Duccio's line, to realize its possibilities, to use it to communicate to us any and every spiritual quality, from melancholy and aspiration to joy, triumph, agitation and despair. For spiritual quality in this sense means all that is the antithesis of material quality, all that has its origin in the spirit and manifests itself through the envelope of the body. But here is the marvel.

Botticelli had studied with the Pollaiuoli brothers in Florence; they were stern, hard, uncompromising scientists, devoted to the rendering of tactile values, and Botticelli had been trained to communicate physical stimulation to the beholder, that is to enhance the sense of physical life in the beholder by the means of realistic rendering of muscular strain and violent movement in his figures.

This quest for realism was the primary instinct in the work of Antonio Pollaiuoli, and Botticelli absorbed it unconsciously. In the figures of his men he uses always the realistic method, but in the figures of his women, he transmits both spiritual and physical stimulation through line. No other Florentine artist had ever attempted this before Botticelli, and no Florentine artist ever attempted it after Botticelli. He alone gives us the spiritual quality of

oriental art amalgamated with the physical or material quality of Florentine art.

I have said that Sandro's cult of line is one of the reasons for the renewal of interest in his work after a lapse of three centuries. We have become more critical and more appreciative of line today than we realize. In architecture, in clothes, in decorative art, in the setting of jewels, in automobiles and yachts, beauty of line, significance of line, is more sought after than beauty of colour or material.

The one valuable contribution to art made by the Furturists was their realization of the capacity of line to arouse emotion, regardless of the subject and the ideas we associate with the subject. Botticelli, without the sacrifice of any element of beauty, fulfils many of these ideals. In frankness, sincerity and childlike vision, he is superior to the Furturist, but, in transcribing his vision to canvas, he does not descend to childlike technique so offensive to the mature mind; he gives an adequate and beautiful presentation of his idea.

In his portraits of men, Sandro is frank, virile and simple. He gives us the flair of physical competence and courage in the male animal equipped for any encounter and full of pride in his readiness. We see on Sandro's canvases the men we have pictured

to ourselves in reading Cellini's memoirs, those men accustomed to private vengeance, who drew their daggers at a word and then hastened to the nearest priest for absolution.

The Portrait of a Man, in the Uffizi, is characteristic of Sandro's early period, under the influence of the Pollaiuoli; his features are over prominent and the modeling is hard and unresisting. The medal held in the distorted hands bears the head of Cosimo dei Medici, and it is supposed, though unproven, that the portrait represents one of his descendants. The Portrait of a Man, in the National Gallery, shows Botticelli's mature style. Here the modeling is exquisitely delicate, the head is set superbly within the frame and the breadth and simplicity of technique throw out the subtle significance of the sitter's character. The Portrait of the Bella Simonetta, we are told by competent critics, is not a portrait of Simonetta Vespucci and is not the work of Botticelli.

Botticelli lived in the quarter of Florence called Ognissanti after the Church of All Saints. In the same street lived Amerigo Vespucci, father of the famous navigator, whom Botticelli must have known in his youth. Amerigo, the elder, gave Sandro a commission in 1480 to paint a fresco of St. Augustine

for the Church of the Ognissanti, as a companion piece to a fresco of St. Jerome by Ghirlandajo.

Here there is an overstrained effort to give an impression of deep and penetrating thought, but the eyes and hands are alive with intense spiritual desire to seize the awaited inspiration. The colour scheme of red browns and greens, is exquisitely rich though subdued. The outline of the globe with the equator and the indicated lines of latitude and longitude, as well as a number of geometrical figures drawn in the margin of the manuscript above the saint's head, would suggest a reference to the interest of the Vespucci family in the science of navigation.

Another conception of the Vision of St. Augustine, painted as a predella to an altar piece, shows Botticelli in a lighter mood. One remembers the legend of the saint, how he wandered by the seashore, dwelling on the mystery of the Trinity. Suddenly at his feet he found a little boy filling a hollow in the sand with teaspoonfuls of water from the ocean. St. Augustine asks the child what he is doing. "I am emptying the sea into this hollow," replies the boy. "But that is impossible," protests the saint. "Not more so," replies the child, "than for you to put all the mystery of the Trinity into your small understanding."

To this same period, 1485, belongs the Holy Family and Saints, now in Berlin, but ordered by the great family of the Bardi for their chapel in San Spirito at Florence. The Virgin and Child are carefully finished, and the olives, palms and lilies are painted con amore, but the figures of the saints are harsh and uninteresting and bear marks of the work of pupils. Botticelli was paid seventy-five gold florins for this picture by Angelo de Bardi, two for the ultramarine, the clear blue paint so expensive that it is always specially mentioned in the contract with painters, thirty-eight florins for the gold and the gilding of the frame, though gold is sparingly used on the Madonna's robe and the robe of John the Baptist, and thirty-five florins for the picture itself.

Two years later Sandro was at work upon the Madonna of the Pomegranate. Mr. Horn selects this picture as the only one of Botticelli's Madonnas which now represents his spirit in its fullness. The others have, with one exception, suffered from neglect or repainting. In this Virgin we again recognize the head of Simonetta; the features, the colour of the hair, the inclination of the head, all recall the Venus of the Birth. The composition suggests a budding rose. The pomegranate in Christian art is the

symbol of immortality, but the Medici used it as an heraldic device, so we may reasonably think that this picture was a commission from Lorenzo, though nothing is known of its origin.

The Annunciation, with its hard, cold colour and outline, is now attributed to Botticelli's pupils, done perhaps after the master's design. In fact, Mr. Berenson has invented a painter, a pupil of Botticelli, Amico de Sandro, or friend of Sandro by name, to whom he attributes many of the pictures long believed to have been the work of the master.

The pretty Tondo in the National Gallery in London is now universally attributed to a pupil, and I think we can agree that, charming and virginal as it is, there is a slightness and lack of significance in conception and line which stamp it the work of an inferior hand.

One lovely Tondo at Milan is both authentic and well preserved. Slight as it is, there are all the characteristics of the artist in line, colour and spirit. The date is unknown, but we are safe in thinking that it was done in Sandro's early period before the influence of Neo-Platonism and the beauty of Simonetta dominated his life and art.

In 1492, when Sandro had reached the height of his power as a painter, his great patron, Lorenzo

the Magnificent, died; died, as you know, at odds with that terrible and tragic monk, Savonarola. Botticelli's whole character and temperament are illuminated for us in his swift and violent abandonment to the religious hysteria of the day, an hysteria which swept the Florentines back into the superstition and fanaticism of the Middle Ages. A ghost of the past, in the form of a Dominican monk, a phantom of the Middle Ages in human form, had seized upon the city of beauty and clutched it back to weird and panic fear.

By prophecy of evil, by denunciation of beauty, by the assumption that he alone could interpret the will of God to man, Savonarola so impressed his own will upon the Florentines that he became for two years their actual tyrant, making their laws, controlling their actions, establishing a supreme despotism in the name of his obsolete God.

And no tyranny is so outrageous as a tyranny which takes the form of virtue, and protests that whatsoever is not in accordance with it is evil and must be destroyed. Had Lorenzo dei Medici lived, Botticelli would have found a counterpoise in the sanity of his patron. But Lorenzo dead and vilified by the reformers, Botticelli, with his feminine sensibility, fell under the strongest influence in his en-

vironment. It would be better to pass over this last melancholy phase of his life and art were it not for the light that it casts upon his personality.

No religious fanatic can be an artist. Tolstoi lost his sense of beauty when the saving of his soul became his unique concern. On the other hand, the religious temperament is essential to the great artist; the danger point for his art lies in its control of his aesthetic sense. And so, at Botticelli's last picture, the Nativity, we look with curiosity, tinged with regret that so precious a sense of beauty as he possessed should have been crushed under a weight of terror and remorse.

The picture bears the date 1500, (he was then in his fifty-sixth year), and is the only one of his pictures signed and dated. In the foreground, angels are welcoming the elect, while they tread the devil under foot, according to the prophecy. There is beauty of movement in the angel choir above the manger and the colour is sweet and cool, but the composition is confused, the line has lost its charm and becomes exaggerated and we are disturbed by the lack of unity in the conception. It has been believed until recent years that the Madonna of the Magnificat was painted after Sandro had become a piagnone or weeper, the name given to the followers of Sav-

onarola. We know now that the Madonna was painted twenty years before Savonarola came to preach at Florence and was therefore done in Botticelli's Neo-Platonic period. In fact, we have only the Nativity, the Calumny, and some few small panels to mark the change wrought in Sandro's genius by Savonarola's gloomy doctrine.

We are told that Botticelli threw upon the bonfire of the Vanities many studies of nude women and vowed to paint naught but religious subjects, to the glory of God henceforth. But we cannot leave Botticelli on this painful note. A man should be judged by the work of his maturity, not of his decay. We look at the latter only to understand more fully the vehemence, the passionate extravagance of his temperament, the mental suggestibility of which we have spoken.

The true quest for us in studying an artist is to find not what we can scorn but what we can love. And Botticelli, in his best work, has given us a transcript of one of those unforgettable moments in the history of the world when two ideals, the old and the new, struggle for the mastery of men's minds. At such a moment there are always three distinct attitudes of mind, expressed in art, literature, politics or the conduct of life, as the case may be.

There is the conservative, who holds to the past ideal, the radical who eagerly grasps the ideal of the future whether it be good or bad, and the fusionist who strives to reconcile the two ideals. Of the latter were the Neo-Platonists, and Botticelli at the height of his power.

Sandro doubtless believed himself to be extremely modern, to have taken on Greek culture in its most fully developed Renaissance form, but we have seen that in his last phase he returned to Christian dogma in its narrowest interpretation, a sign that he had never been truly emancipated.

We have not spoken of Sandro's love of flowers and trees. The carefully painted roses, "severe in outline, plucked off short at the stalk, but embrowned a little, as Botticelli's roses always are," shed a faded fragrance through many of his pictures; in the Madonna of the Magnificat the composition itself is in the form of the open corolla of a rose. In the Primavera, the rose and the carnation, Simonetta's chosen flower, carpet the ground of the apple orchard where the little company celebrate the coming of Spring. Olive trees and branches are everywhere; in the Pallas, as coronal and delicate tracery on the robe of the goddess.

We have not spoken of the grace and significance

of Sandro's draperies, each fold of which is eloquent of the mystery and charm he sought to express in line and movement. A life study is insufficient to exhaust all these fanciful details which fascinate when taken alone and are yet of immeasurable value in the pattern of the picture.

It is often said that Botticelli is the typical painter of the Renaissance, a generality which glitters with a false glow.

His sense of form, colour, line, expression, in a word, his sense of beauty, was too personal, too unique, too intimate, too highly specialized to be labeled as typical of anything. When the English painters of the 19th Century returned to him for inspiration and called themselves Pre-Raphaelites, they gave us empty transcripts of Sandro's charm. They could not catch his own fresh vision, his naïve and sincere spirit, his lovely belief in the sweetness and purity of woman, his enduring faith that through the love of man and woman, man might be redeemed from his material grossness and enter the Kingdom of the Spirit.

Botticelli died in 1510 and he had chosen his own resting place in the Church of Ognissanti, just outside the Vespucci Chapel, at the feet of the Bella Simonetta.

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